

# MAXIMUM ROCKNROLL

Volume 1

Number 3

Nov.—Dec. 1982

\$1.00

SPECIAL REPORT



## BANDS :

HOW

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TO

TOUR



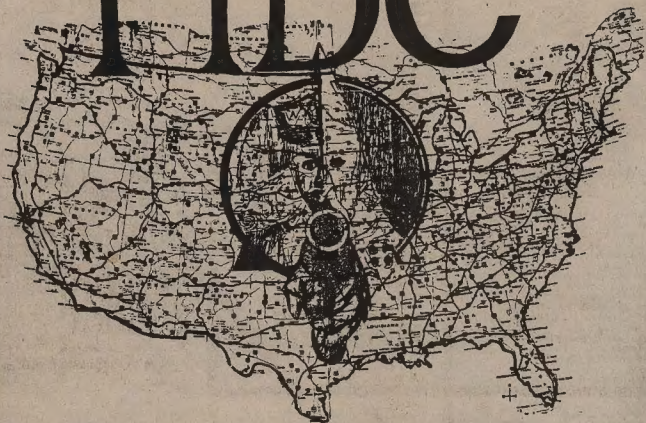
DISCOVER

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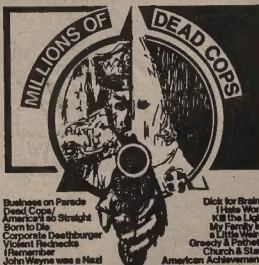


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# MAXIMUM ROCK N ROLL

- 1-THEWET KIDNEY - KARETTON JOULO-EP
- 2-GRUICKUCKS - ESTABLISHMENT-TAPE
- 3-ANBY SANDANS - BACK FROM SANDA-LP
- 4-POLSON IDEA - TAPES
- 5-FAHO NEISTY - RITA-LP
- 6-BASTARDS - MAZILAA-LP
- 7-ARTICLES OF FAITH - WHAT WE...EP
- 8-YOUR FUNDRA - I WANT...-45
- 9-NIGHT CITIZENS - BONGS-LP
- 10-NUKETS BATTER - TREVOLIA-LP
- 11-THILSKAKES - PLEASE DON'T...EP
- 12-NO TRAVIS - LER YOU...TAPES
- 13-NO CRISTS - SHE'S INTO SCENE-EP
- 14-KAAGS - KXAT OF NATSISIKOIA-LP
- 15-REALLY RED - NEW STRINGS...EP
- 16-BLOT 303 - GROW CONTROL-EP
- 17-KOHU-63 - VALPAA...EP
- 18-TV PERSONALITIES - BEATLES-LP
- 19-ANTI-CRIME - ANABIST ATTACK-EP
- 20-ASPERSA - LP (V/A)

JEFF BAILE

- 1-TV PERSONALITIES...BEATLES-LP
- 2-SALVATION ARMY-EP
- 3-IRMAN STRIDATE-DAY OF WINE...LP
- 4-SANTES-EP
- 5-MASTERPIES-LP(V/A)
- 6-DEB & REDICS-DEMO ARE HERE-45
- 7-SOCIAL DIS-OPTION-1945-45
- 8-BIK & RIX-DOMINIQUE-45
- 9-MORTAL MICRONAUTS-LP
- 10-NOT SO QUIET...LP(V/A)
- 11-CAPT. BENJAMIN-LP
- 12-SQUID-NO TIME TOBROW-45
- 13-JERREZ DMOCHOWSKI-LP
- 14-JOHN'S CHILDREN-ORASH-LP
- 15-AMERICAN YOUTH REPORT-LP(V/A)
- 16-YOUR FUNDRA-45
- 17-DEEP FOLKS & DYM-JUNE IN HEAT-45
- 18-AMERICAN YOUTH REPORT-LP(V/A)
- 19-YOUR FUNDRA-45
- 20-NAT MUSIC FOR NAT PEOPLE-LP(V/A)

JOHN SILVA

- 1-HEINO-ORMAN PATRIOTIC 19th C SONGS-LP
- 2-NOT SO QUIET ON WESTERN FRONT-LP
- 3-NO THANKS-TAPE
- 4-BAUHAUS-THE SKY'S COME OUT-LP
- 5-WAYMEN-EP
- 6-ALL MEAT PUPPETS
- 7-ART BRATES-TAPE
- 8-ALL THEBEST KIDS-LP
- 9-IDA-WAR ON 45-EP
- 10-VEIN-WELCOME TO HELL-LP
- 11-MOTOR BOYS MOTOR-LP
- 12-BOO COMPIATION-LP V/A
- 13-ALVINO REY'S CHEAPEST HITS-LP
- 14-CAPT. BREEMHART - THE GROW FOR GROW-LP
- 15-MAU HATS - EP
- 16-ACROIC CAFE-FILM SOUNDTRACK
- 17-FAITH/VOID-LP
- 18-SEIZE-EVERYBODY DIES-EP
- 19-DROCALI TRUTH-EP
- 20-BOLINE-BOLINE-LP

JEFF BAILE

- 1-CRASS-HOW DOES IT FEEL-45
- 2-RAT MUSIC FOR RAT PEOPLE-LP(V/A)
- 3-ABASIVE WHEELS-BURN 'EM DOWN-45
- 4-DEBARE-DOMINICA-45
- 5-SOCIAL DIS-OPTION-1945-45
- 6-DISORDER-PENITION-EP
- 7-REALLY RED-NEW STRINGS...EP
- 8-IDA-WAR ON 45-EP
- 9-VICE SQUAD-STATE OF EMERGENCY-45
- 10-MORAKS-DEMO TAPES
- 11-RESIDENTS-INTERMISSION-EP
- 12-SLITS-LP
- 13-AWAK-FUTURE DREAMS-45
- 14-PAUSE PROPHETS-GOOD CLEAN FUN-45
- 15-CONFER-CON-45-LP
- 16-ZOONDS-WERE TROUBLE COMIN'-45
- 17-NO CRISTS-SHE'S INTO SCENE-EP
- 18-TV PERSONALITIES...BEATLES-LP
- 19-SHEET-PUNK'S ALIVE-45
- 20-ANBY SANDANS-LP

STEVE SPITALI

- 1-CLEVELAND CONFIDENTIAL-LP(V/A)
- 2-CARABET VOLTAIRES-HAI-LP
- 3-ANGRY SANDANS-LP
- 4-39 CLOCKS-SUBMARTIC
- 5-PAYNES BURNS-ELON YOUR TOP-EP
- 6-BRAVE COMBO-URBAN GROWN-UPS-EP
- 7-CHARLIE PICKETT & KICS-LIVE LP
- 8-NEW ORDER-EXTORTION-LP
- 9-MANXATE-THAUSTAN-45
- 10-DISORDER-PENITION-EP
- 11-SLIM (ALLIARD-GROOVE JUICE-LP)
- 12-JUST ANOTHER 45-EP-LP(V/A)
- 13-THE OTHER-TAPE(V/A)
- 14-TANK OF DANCIE-NO TENDY-LP
- 15-CODES OF HONOR/SICK PLEASURE-LP
- 16-DEAR STRIDATE-DAY OF WINE...LP
- 17-SAM STORY-LP(V/A)
- 18-VOR RUPPE-MENCKIND-LP
- 19-NURSE WITH MOUND-MONOTOP...LP
- 20-TILIPUT-LP

PAY FARRBELL

- 1-GRUICKUCKS-DEMO TAPES
- 2-THEWET KIDNEY-KARETTON JOULO-EP
- 3-ARTICLES OF FAITH-EP
- 4-POLSON IDEA-DEMO TAPES
- 5-ANBY SANDANS-LP
- 6-JEJUS & COSPLUCKERS-TAPES
- 7-YOUTH YOUTH YOUTH-TAPE
- 8-MATRONAS-TAPES(V/A)
- 9-UREN IX-EP
- 10-REALLY RED-NEW STRINGS...EP
- 11-RIESTETT-LAKI...EP
- 12-HWAY TO 37-LP(V/A)
- 13-NO CRISTS-SHE'S INTO SCENE-EP
- 14-NOT SO QUIET...LP(V/A)
- 15-BATTUS-RAJITETTU...EP
- 16-BATV VOICE-LP
- 17-UPRIGHT CITIZENS-EP
- 18-VANDAL-PEACE THRU VANDALISM-EP
- 19-IS THAT ALL FIDERS IS-TAPES(V/A)
- 20-DISORDER-PENITION-EP

JOHN SILVA

- 1-DOCHOWSKI BAUM-45
- 2-NOT SO QUIET...LP(V/A)
- 3-NOR-UPSET THE SYSTEM-EP
- 4-CRASS-HOW DOES IT FEEL...45
- 5-MORAKS-JEJUS LIES/CRICK-EP
- 6-RADIO-45
- 7-IDA-WAR ON 45-EP
- 8-REC-LP
- 9-RADICAL LEFT-DEMO TAPES
- 10-CODES OF HONOR/SICK PLEASURE-LP
- 11-7 SPOONED-SIN, BRAINS...EP
- 12-MAHARRINGER-EP
- 13-REALLY RED-NEW STRINGS...EP
- 14-THE SYSTEM-LP
- 15-DISORDER-PENITION-EP
- 16-REHIVITED-BLIVE IT DOWN-EP
- 17-MASTER(APE)-LP(V/A)
- 18-NEUTRATIVE APPROACH-EP
- 19-SEIZE-EVERYBODY DIES-EP
- 20-CEB-AWEE UNDERGROUND HITS-LP(V/A)

RUTH SCHWARTZ

- 1-GRUICKUCKS-DEMO TAPES
- 2-THEWET KIDNEY-KARETTON JOULO-EP
- 3-ARTICLES OF FAITH-EP
- 4-POLSON IDEA-DEMO TAPES
- 5-ANBY SANDANS-LP
- 6-JEJUS & COSPLUCKERS-TAPES
- 7-YOUTH YOUTH YOUTH-TAPE
- 8-MATRONAS-TAPES(V/A)
- 9-UREN IX-EP
- 10-REALLY RED-NEW STRINGS...EP
- 11-RIESTETT-LAKI...EP
- 12-HWAY TO 37-LP(V/A)
- 13-NO CRISTS-SHE'S INTO SCENE-EP
- 14-NOT SO QUIET...LP(V/A)
- 15-BATTUS-RAJITETTU...EP
- 16-BATV VOICE-LP
- 17-UPRIGHT CITIZENS-EP
- 18-VANDAL-PEACE THRU VANDALISM-EP
- 19-IS THAT ALL FIDERS IS-TAPES(V/A)
- 20-DISORDER-PENITION-EP

OUR  
SUPPOSEDLY  
HARD-  
WORKING  
STAFF

JEFF BAILE  
JERRY BOOTH  
BOBES  
ARNA CHAPMAN  
ERIC  
EDITH  
EURE  
FLECH  
FLY  
KIM M  
PETER MONTGOMERY  
LYNN M  
NOTSEB  
JEROD BOOTH  
DAVE BAYE  
LISA SMITH  
WALTER  
TIM I

AND  
OUR  
BEAUTIFUL  
CONTRID  
BEARS

JELLO BIAFRA  
KEN B  
TAMMY C  
CLIFF CARPENTER  
ERIC COPE  
DAVE SEN 34  
RAY FARRBELL  
STANNOUS FLOURIDE  
DAVE MO  
IAN MA GRATE  
ERIM MUELLER  
PUSHEAD  
JOEY CHIT  
RUTH SCHWARTZ  
JOHN SILVA  
STEVE SPITALI  
WINSTON COCH  
GROVER SENED  
SUNNY  
PETER URBAN  
CLIFF VARELL  
KIDDE VARELL  
CINDY VARELL

## Finances

Maximum Rock 'n Roll  
Financial Report  
Jan. 1-Nov. 1, 1982

Money Received	\$3,986.04
Expenses	(\$2,709.15)
Outstanding Debts	(\$ 447.07)
On-hand as of 11-1-82	\$ 829.82
Printing Expenses of Issue 3	(\$ 852.00)
(To be paid 11-15-82)	

# MAXIMUM ROCK N ROLL ON THE AIR

WML-NEW YORK, NY 94.1 PM THURS 6PM  
WML-NEW YORK, NY 94.1 PM THURS 6PM  
KPRP-FRESNO, CA 88.1 PM TUES 9PM  
WML-COLLEGE PK, MD 88.1 PM SUN 7PM  
KVCN-BALIA VALLE, WA 90.3 PM SUN MID  
WZRD-CHICAGO, IL 88.3 PM SUN 1 PM  
KJUE-LAWRENCE, KS 91 PM TUES 11PM  
WML-ORONO, ME 91.9 PM FRI 9PM  
WML-STOUGHTON, MA 90.1 PM MON 5PM  
KJUE-CRIMMELIA, IA 88.5 PM MON 5PM  
KJUE-BELLINGHAM, WA 89.3 PM WEDS 11PM  
WML-KILMAURIE, MI 750AM MON 10PM  
KJUE-MENARDVILLE, MO 90.3 PM 7PM  
WFO-PRITCHARD, MA THURS 4PM  
WML-PHILADELPHIA, PA 91.7 PM TUES MID.

RADIO TOP  
20

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SHOW, 1 FOR MAGAZINE REVIEW).  
SEND TO: MAXIMUM ROCK 'N ROLL  
P.O. BOX 288  
BERKELEY, CA 94701

# LETTERS LETTERS LETTERS

## We get hate mail:

Dear Maximum Propaganda and Minimum Rock and Roll,

Your magazine makes me depressed. What the fuck is the point of all you do? You crank out phrases endlessly: "Fight Authority," "Resist Oppression" and "Crush Racism." Fine. But THEN what?

When Julio Biazra is elected president in 1980 on the Hardcore Party ticket, what specifically will he do? I'm not asking how to "fight Authority." I'm wondering how you want the world to operate. Once the racist/capitalist/imperialist/genocidal/sexist system is overthrown? Will you stick a gun in the people's mouths and say "Either you love your neighbor and live in peace and harmony, or I'll blow your face out." Or, if you'd rather have no government at all, what will you do when someone sticks a gun in your mouth and says "I'm taking over, so fuck you." Will you kill DEAD KENNEDY's records for his until he comes to his senses? I have a feeling that most of your readers' main reason is so that they can spray-paint houses, break windows, and steal stereos without any police brutality" telling them not to. Don't tell us who we should fight till we see what we should fight for. I don't want vague ideals. I want concrete steps on how to make the world a better place.

A. Punk  
Berkeley

Ed.—First, the people who work on this rag all have varying progressive perspectives on how to change "the system." Even if we wanted to, we couldn't present "one line" policy; we don't want to. We say, from time-to-time, publish articles urging specific alternatives, but they will be individual opinion pieces. Third, after all your complaining about the potential for "authoritarianism" here, you turn around and say we should TELL you what to fight for. No way—that's up to you. We'll only take place once most people in this world have the consciousness, self-respect, and desire for others, maturity, and desire to accept their share of the responsibility for governing. That's a long way away, and then, then, the most we can do is oppose the fascist future planned for us, and try to communicate our values to others.

NO NUKES/NO NUKES March.



Dear Maximum Rock 'N Roll,

If you haven't guessed it yet, I am an ANARCHIST (if I must use that label) involved in N.Y.C.'s "PUNK ROCK/ANARCHIE" scene, and overlyjoyed that there really are people sharing similar views on the west coast. Now that I know what's going on out west let me fill you in on what the scene (west coast) situation is all about... N.Y.C. (as well as DC, Boston, etc.) is a pathetically TRENDY town with a developing "hardcore" scene. In cal. there are hordes (200 is a good estimate) of SK-INHELED clones (mohawks

are out this week I think) running around, totally APATHETIC & concerned only with which band can play the fastest & who can dance & be the "hardest" (what a dumb word). Most bands here, hold & perpetuate the above values...in other words, NOTHING IS BEING DONE, I FELT OR HEARD. However...

There are a number of politically/socially conscious kids & this is what we are doing...

FRONT (a social association of individuals dedicated to the advancement of anarchistic principles) has just been formed this summer by Dan Rampant of the CRAFT KRAKERS & myself with the intent of uniting all kids—everywhere—believing in true liberty, freedom & equality. We plan to achieve this through communications, distributions, literature (flyers, magazines, lyrics, etc.) at gigs & shops through music & art (self explanatory) & through action (holding meetings, lectures, conferences, poetry readings, rallies, demonstrations, etc., etc., etc.) & encouraging others to do the same.

So far, we have accomplished this with... (coordination of a N.Y.C. Philly contingency of anarchist punkers for the June 12 anti-nuke rally in N.Y.C. (it went great with fuck! 50 punks marching under black flags). It was the first attempt at uniting youth for constructive purposes. Released 2 magazines (Vegetable Digest, & Propaganda). Helped instill a feeling of UNITY, INDIVIDUALITY & NON-CONFORMITY. anti-violence (no one rules) attitude into our scene—which is relatively new in terms of comradeship & fighting.

What we still are trying to do is...

Extend front into a nationwide/worldwide network of affinity groups like our own. We have already established links with the Philly anarchists & plan to hold an Anarchist-Punk festival here in N.Y. within a few months (mixing music with lectures, art exhibits, poetry readings, meetings, discussion groups etc.). Should any cal. kid like to be involved, contact us soon. So far, SAOBISTIC EXPLOITS & REAGAN YOUTH (N.Y.) are to play. We are working on opening an

alternative space where artists & musicians can work & own cooperatively. We want to establish an east coast BETTER YOUTH ORGANIZATION in the near future to use the same idea in the rest of this side of the continent (which is plagued with a N.Y. rules, Boston rules, D.C. rules mentality). A step in the right direction will be this "IF THE KIDS ARE UNITED" festival scheduled for October in New Jersey involving bands from N.Y., midwest, D.C., Boston, N.J., Philly & California.

What we must do now is UNITE every open minded, freedom loving youth. Get them INVOLVED in the never ending struggle towards a better world (aka ANARCHY). Lets create a real and lasting youth counter culture. Spread the word there, we'll do it here, the world is ours. ANARCHY, UNITY & PEACE.

Dave Insurgent

## LA retorts

Dear Maximum R & R,

As an LA punk, it very much pisses me off when SF punks put us down, and say we do nothing but fight, when 90% of us have never even been here. In your letter section Lynn & Michelle said that LA was "down the tubes," be said that you don't have the meanest gigs in America. It is because of them that the whiskey, the starwood, and the Cuckoo's nest were closed. Be honest with yourselves, we do have some (actually, a lot) of great bands. We have great producers, great SF punks, because I had heard of how much they were against us. It seems to me that just about every other American scene hates us ('this is Boston, not LA', being the best example of this), for one gay reason or another. I have overcome my prejudice of SF, and I think you have some very good bands (THE LEMO, FLUPPER, and the S.K.'s are great). And the people are generally nice. I think if you came to LA you would have the same prejudice. As I wish to find out more about SF, anyone who can overcome their LA prejudice, &

would like to exchange tapes, fashions, pictures, scene reports, etc., can write to: Maxims, West 20th Place, Torrance, CA 90501.

Ed. — When we wrote the letter we had just gotten back from LA and were disappointed that we had seen a lot of your clubs had closed down and that so many people were into a mindless "image trip." You have admitted that LA is no way as good as it used to be. HOWEVER! You are definitely right about the quality of So. Cal. Granted, the cops in LA are awful (but they're not much better anywhere else). Please understand, we don't hate LA (see Michelle's letter in issue no.21).

## What, Newman Worry???

What the fuck is wrong with this world? I was just watching the news and some asshole named Bob Wilkinson, who is a leader in the Ku Klux Klan, said that god made white people to be superior. What makes one person better than another? No wonder I can't stand this world. How can a person believe in religion when they use it like that?

What about all these "religious" groups? I saw a show where they said all they wanted was a small donation... of \$100. If 1,000 people went for it, that's \$100,000. What happens if a non-7 is used to control government? Buy some rich fucker's house? Some guys get a bunch of the money, the bank's interest, then fuck's 'em over—look at Jim Jones and his cult.

I think the current world situation sucks. I'll be 18 next year, then Reagan can send me some shit-hole place to die for some oil.

Shit is happening everywhere. People are getting killed in Poland for standing up for their rights. Governments don't care about people, they care about money and control.

People look at me and say I'm weird cause I'm a non-7. They don't want to find out why I'm like this. These are the same people who sit in a room and say "fuck 'cause they don't have enough money."



# LETTERS LETTERS

## a preview.

Come on people, why can't we just be people all over the world instead of Russians, Americans, etc. Support the solidarity, don't sympathize with the KKK (who are modern-day Nazis). If you're a draft, support the Underground! I'm not saying be a terrorist and kill people, but as human beings we do have rights. Don't be a mindless clone.

C. Newman

Jerod & Nolzebus,

How fucking right you are! Your article on Media Distortion is the most true to the fact article I have read on the subject. Most of those Madison Ave. fuckheads are too busy worrying what typical to these blow than they are to know the scene outside of Madison Ave. Their own ratings-inflated-egos are as high as their fucking hi-rise offices, why don't they jump from their buildings & see if they make a sound when they land?

If Parents of Punks want to stop the punk movement, why don't they take a couple of TVLENDS and RID THEMSELVES of the headaches they get from their "untiring efforts." Why don't they form a group for Punks (hardcores) out to screw their parents' scene (i.e. PTA, martini lunches, etc.)? Fuck these.

Who knows better than us—The Kids—WE'RE the scene.

The scene is strong and it can't stop. It's the greatest & wisest and SHOCKTEST the music scene has ever been.

Thanks,

John Dis  
Boston, MA

Calgon Take Me Away!

College students are back in town which can only mean—music-bound gorillas in t-shirt shirts alan dancing (trying to annoy), college students at clubs getting drunk, or "pinking out" for the night! It's enough to make me vomit! Boston is having some problems, more than I can express in just ONE letter. See, here in Boston we have what you call a "drinking age" of 20 and it is enforced! Bouncers are such fuckin' creeps! An incident with THE PROLETARIAT and MISSION OF BURNA resulted in fights amongst bouncers and kids (the bouncer started it!) Violence disgusts me especially for the reason of just wanting HOD a great place, the Media Workshop but it got closed down by police when FLIPPER played. All we want is a place so kids can go and get out aggressions, not get shit-faced, if we wanted that we could go on a corner like any other "normal" teenager. I have a fanzine myself called "Seven (7) Seconds." I hope through that I can unite kids' thoughts and without unity we are nowhere! Boston isn't dead though there's some great "youth bands" amongst all that shit we put up with! ISS DECONTROL, F.U.'s, PROLETARIAT, 007... Away from the numbers is where I am free...

Born Dead

(NS)  
119 Charlesbank Rd.  
Newton, MA  
02158

Dear Tim and the Gang!

Thank for the Mag, it's great! I'm glad you decided to put out a "zine," because you can say things sometimes better in a 50-odd page mag than you can say in a one-hour radio show. It's also good and very comforting to see that your involvement with "Punk" goes far beyond just music, as most radio shows are. I think the idea that you're for the "Fans" as well as bands is one that not too many people are "for" these days. Too many people are like "Well, if I can't get free records or fanzines from him" or "I won't lay me, then I don't want to have anything to do with him/her."

which I think is an attitude which should be left to rock stars (and I'm not mentioning any names...!) I mean, just from one small scene here in Chicago, I heard that a certain band won't play a gig unless they get \$500 for it! What kind of bullshit is that? When BLACK FLAG played here last time they didn't make that much! Let's face it, it's almost impossible to demand a certain amount of \$\$\$ from a club, especially in Chicago where most clubowners will rip you off (not just bands, either!) hand and foot. If people don't stop with the image, then our "Punk Movement" (or whatever you want to call it) isn't going to amount to anything more than a "checking" story material for Sunday's "People" column. And that's why I think people of your ilk are so important, because you consider lyric material important to a band and their songs. What do lyric like "I wanna kill, kill, kill..." "I wanna die, die, die..." "I wanna beat my head into a wall..." etc. do for people's eyes? They don't open people's eyes to certain truths about the world, that's for sure. If bands want to write songs like that, like they would've thought of that in 1977, when it was "trendy" (what a stupid word!) to sing about such irrelevant subjects.

Don't get me wrong, I do think there are a lot of lyrically-heaping bands in the "Scene." SACCHARINE TRUST's songs take a big bite out of person's social life with stuff like "Community Lie," "Mad as the Company," and "We don't need Freedom." THE MINUTEMEN's songs have messages in them, they may be hidden a bit, but come on—people aren't stupid, if they can't figure it out, what are they doing reading the lyrics in the first place? There's a lot more bands out there are intelligent: MINOR THREAT, S.F. DECONTROL, MDC, FLIPPER, HEAT PUPPET, HUSKER DU (although I'll admit some of their stuff isn't totally "up-to-par" with other stuff, but nobody's (well, almost nobody...) perfect! Now, if everone I mean

EVERYONE who calls "him/herself a being" or thinks of themselves as being a socially/politically/religious intelligent person would just open their eyes, ears, etc. just a little more, then they'd see how bad a shape our "scene" really is in. Oh well, that's too big a dream, is it? Thank for letting me speak my word. Anthony Illarde, (age 14) Chicago, Ill. Drummer for RIGHTS OF THE ACCUSED.



## WANTS YOU!

**Radio Stations:** Maximum Rock 'N' Roll radio shows are now available for radio stations only. Cassettes are \$4 per show. For info contact Ruth Schwartz. P.O. Box 988 S.F., CA 94101 or call (415) 621-4307 days.

**Bands:** We want your records, cassettes (demo or garage) for both airplay and Mag review. We also want cool photos for possible use in the Magazine.

**Writers:** Scene Reports—If you write for an existing magazine, or are on top of the ups and downs of your local scene, then please send us a scene report. Please include a photo of some band or incident mentioned in the article. Also, we would like to receive interviews with bands or local people who have something to communicate. Please try to keep the pieces succinct.

**Advertisers:** Next issue comes out Jan. 15 and we need Ad copy by Jan. 1. To be sure there's room, please write to let us know what size ad to reserve. Ads are as follows:  
Full Page (7 1/4" x 10") — \$90  
Half Page (7 1/4" x 5") — \$45  
Quarter Page (3 1/4" x 5") — \$32  
Our Magazine wants to help independent labels, local record outlets, independent distributors, bands, etc.

Maximum Rock 'N' Roll  
P.O. Box 288  
Berkeley, CA 94701

# MEDICAL REPORT: NEW DEVELOPMENTS IN THE WAR AGAINST DISEASE



## Doctor Jeff Bale Warns ABOUT PUNK DISEASE OF NEW BREAK Sweeping U.S.

A virulent plague has descended upon us. It's not one of those incomprehensible illnesses caused by increasing technological pollution, but rather a chronic malaise from our rock and roll past. Every time we start hoping that the disease is in remission, it again breaks out with a vengeance, threatening to destroy the organic life of our thriving counterculture. I am, of course, referring to "Creeping Rockstar Syndrome," or "Rockartitis," a condition best described as bloated egotisms fed by adoration from fans and the music industry's star-making machinery.

To observe "Rockartitis" in its most advanced stages, simply go to any stadium rock concert. There you will see little plastic rock gods stroking their egos by psychologically manipulating "and... economically exploiting their audience." It's indeed depressing to watch masses of impressionable youths enthusiastically paying over \$10 to idolize a bunch of contemptuous, uncaring plastic gods who only they knew that their cocky guitar heroes were "little more than toy poodles on a shiny leash held by the very industry whose well-orchestrated hype was largely responsible for their success.

But some of the kids always manage to perceive the empty core behind the glossy imagery, and periodically they rebel against this facade of bullshit. Back in 1976 Punk Rock resisted the most extreme rejection of all that was reprehensible about conventional rock and roll, including the entire process of co-optation whereby famous musicians became convinced that they were somehow better than the fans who loyally supported them. This rejection was reflected not only in the editorials of fanzines and the lyrics of punk songs, but in the chaotic way in which bands were formed, gigs were organized, and records were released. As evidence, one can note that the personnel of THE MEDDIES originally consisted of about 12 people who performed in 12 different combinations each time they played that Mark Perry of ALTERNATIVE TELEVISION (remember him?) was the only member of the audience to get onstage and perform or rap and that another garage band would put out homemade records for themselves and their records, just for the hell of it. In other words, instead of expending prodigious efforts to become rock stars, the early punks focused their energy on creating a spontaneous environment where the distinctions between performers and fans were often obliterated. Members of punk bands simultaneously cared about their audiences and reflected their concerns. Rather than monopolize musical output, they tried to share it to form groups and put out vinyl. As the DESPERATE BICYCLES phrased it: "It's simple, it's easy, go and do it." And many people did just that.

Unfortunately, such cooperation and spontaneity did not last long. The big money boys like CBS+EMI, realized that there was indeed a market in existence for real alternative music and they moved in to exploit it. They succeeded in their attempts at co-opting the spirit of the punk scene and the original scene began to dissolve.

Punk might have been down, but it wasn't yet out-of-the-count. A new generation of punk groups began to arise, not only in England, but also in New York and throughout Europe. Once again, the growth of community spirit benefited both bands and fans and for a while, everything was encouraging.

Now, things are beginning to turn sour again, especially here in California where the American hardcore scene took off first. The "Rockstar" disease is spreading fast on the Western Punk Front. In this case, it wasn't the major labels that jumped on the punk bandwagon and co-opted it, but rather smaller labels affiliated with corporate giants (see Rub's article for the distinction between "independent" and "alternative" labels) and the incredible growth in size of the Punk audience. The latter development caused certain large club-owners and entrepreneurs to believe that they could make good profits by putting on hardcore shows. Unfortunately, they succeeded. Suddenly, punk groups that had previously been used to playing for 75 people in an underground venue were playing for 2,000 people in a big hall.

So what's wrong with more exposure, you might say? Why should punk bands be forever consigned to sleazy little dives? Isn't it good that they're getting more popular and maybe making some bucks for a change? Ideally, yes. Practically speaking, there are many dangers created by these circumstances.

The problems which arise from punk rock's increased popularity and commercial viability are (as Michael Lydon suggested in his brilliant "Rock for Sale" essay) inherent in the Rock and Roll medium. Yet thus far "Punk"-like the original San Francisco psychedelic bands in the '60s—has been qualitatively different from today's conventional forms of rock, particularly in the sense that people don't normally form hardcore bands with the expectation of financial success. The prospects are just too dismal for an intelligent person to seriously entertain the idea of entering the music business to perform highly commercial music styles to make a living, or those who consciously prostitute themselves to achieve a more (and transitory) stardom, most kids join punk groups to rebel against authority and express dissatisfaction or—at the

very least—to escape an alienating, mundane existence, to "have a lark" as SEX PISTOLS Steve Jones once put it. The original motivation is to protest against, or escape from, life's many frustrations and restrictions, not to make large sums of money.

However, ours is a highly competitive society in which financial achievement is glorified for its own sake, and beneath these competing "advisable" desires lurks the dream of success and financial remuneration, however unconscious. Like certain chronic illnesses, it exists subliminally in a dormant state, and no matter how far below the surface it lies, it can be activated by strong external pressures of various kinds. No one is completely immune from these inner conflicts and it's absurd to blame someone for wanting to eke out a decent living without having to work escape stifling 9-to-5 jobs. Hell, I wish that I could too!

But therein lies the ultimate source of the "Rockartitis" epidemic. Only the most aware, principled individuals are capable of resisting the lure of success. No matter how illusive it is, it should come as no surprise that increasing numbers of punk bands are succumbing to the lure of the disease, and signing with major labels via intermediaries, working with high-powered booking agencies and unscrupulous promoters. In general, becoming absorbed into the music industry's corrupt, professional structure is tantamount to being henceforth an integral part of the very system which they once professed to resist. They are being completely forgotten or rationalized away in the name of "getting our message across to more people."

If this were a more perfect world, groups could conceivably adopt this course and actually manage to keep maintain their integrity under the resultant pressures. But it isn't, and the consequences are almost uniformly destructive, both to the bands and to the Punk Scene as a whole.

To begin with, the pot of gold at the end of the rainbow rarely materializes. No matter how hard one tries to break out of the corporate music industry's vicious cycle of exploitation and reach a point where they've actually achieved artistic freedom or financial independence. The vast majority plunge into a corporate development trap where cash advances and being billed for recording costs, a trap they can only escape gradually by slowly subordinating their real interests to produce profits for their parent record companies. Far from getting rich, they typically end up owing their livelihood to others for an indefinite period of time—time which could be far better spent following their own creative impulses and social concerns. The more successful the sales, the more force of the notion that inexperienced bands will somehow be able to manipulate the sophisticated big-money managers at their own

exploitative game. The SEX PISTOLS were the first group—and probably the last—to accomplish this feat; their very success has made it much more difficult for others to accomplish. More importantly, even those lucky few who manage to gain modest financial independence are actually being acted in other ways by success. The more popular a band gets, the more the members are likely to develop a false hype. With few exceptions, this results in a pernicious change of attitude and a loss of the fortunate repercussions in every sphere.



First, it increases the band's separation from their audience. An unhealthy contempt for idolizing fans normally develops, and they are treated less and less like peers and viewed increasingly as indicators of economic returns.

Second (and related intimately to the above), the group gradually loses its community spirit and sacrifices the very ideals that served to attract loyal supporters in the first place. It becomes socially irrelevant and is henceforth part of the problem, not part of the solution.

Third, this new outlook almost invariably results in inferior material and detached professionalism. The music may become more complex and well-produced—"better" from a strictly musical standpoint—but the all-important *spirit* is lost. And the chaotic, rebellious spirit is precisely what makes Rock and Roll so distinctive and so fucking important to alienated people in *Western*, industrial societies like ours.

Finally, successful bands demand more and more money each time they play. The result is much higher ticket prices for the rest of us. What a way to treat loyal fans!

Furthermore, these changes in a group's attitude affect those of the audience in other, less obvious ways. Band members frequently serve as role models for their youthful fans; negative attitudes that they adopt are easily transmitted to large segments of their audience. One result is that the audience is subtly induced to be passive and treat the groups like stars. They are then less likely to view themselves as equals who could just as well form their own band as watch another in awe, in other words,

we are rapidly returning to pre-Funk modes of hierarchical interaction; the very same modes that Funk was created to obliterate.

Don't get me wrong. I'm not saying that punk bands should never get popular, but only that people should be fully aware of the many pressures that result from sudden, unexpected success. If a band is able to maintain its fundamental integrity, no one should complain if it "shifts a million units." However, the fact is that few musicians are able to withstand dangers posed by egotism, greed, and manipulative business interests. It's up to us—the fans who sustain their popularity—to exert countervailing pressures in an effort to keep our "heroes" honest.

I propose five relatively simple techniques for treating "Rockstaritis" in today's Funk community.

First, all of us should recognize that punk musicians are just fucking people like you or me. They are no better and in fact, are often dumber, than the average fan. *Anyone* can get up on a stage and bash out noise (just look at LENNONBURGER). So if you've got good ideas, give it a shot yourself. Don't let someone else speak for you.

Second, we should quickly abandon groups that lose touch with their roots and no longer reflect our concerns. To keep supporting irrelevant bands just because you once liked them is equivalent to buying the LED ZEPPELIN XIV LP. Don't hesitate for a minute to criticize musicians that grow too high and mighty.

Third, we've got to transfer our support from such people to newer, more vital bands that have an

abundance of spirit and something to say. Don't worry about whether or not they haven't received any hype, whether they don't look "cool" enough, or whether others put them down. Decide for yourself!

Fourth, all of us should refuse to pay more than \$5 to see a show. Any promoters who try to charge more will then lose their shirts and be forced to lower their prices to a reasonable level in the future.

Fifth, big-name bands should never *racism* a fixed guarantee from promoters (unless they're flying over from Europe to play *one gig* in the U.S.). If a percentage is good enough for BLACK FLAG, DDA and the DEAD KENNEDYS, it should sure as hell be good enough for the CIRCLE JERKS, THE MISFITS, and any mediocre Britpunk band that decides to grace our foul country with their presence. If a band has a large enough following, a percentage will prove very lucrative. If they don't, why do they deserve unreasonably high pay?

If we all exercise a little intelligence and discrimination—and act on it—we can force "Rockstaritis" to go into remission. If not, it will eat up our healthy scene like a voracious cancer.

Once again, it's all up to you!

A) BAD TASTE—WHAT WOULD IT TAKE NOW FOR A REAL REUNION? ANSWER—THREE SUETLETS.

B) GOOD TASTE—CRAPPETI ON A BATHROOM WALL, IN BENDKILL... IF YOU VOTED FOR BEA- CAN YOU QUIT? SHIT HERE, 'CAUSE YOUR ASSHOLE'S IN WASHINGTON."

JOKE  
DEATH.



Washington January 1989

EAT THE RICH

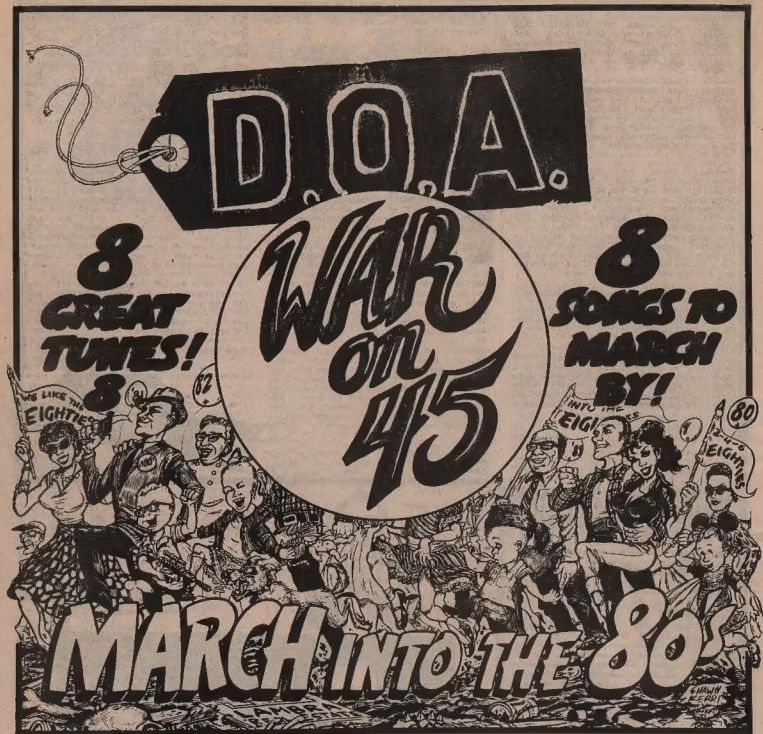


# PUBLIC ORIGIN

For general information on how the music industry really operates, see Paul M. Hirsch, *The Structure of the Popular Music Industry* (Ann Arbor, 1969) and Steve Chapple & Beebe Garofalo, *Rock and Roll is Here to Pay* (Chicago, 1977). For individual studies of particularly record companies, see Charlie Cllett, *Making Tracks* (New York, 1974), on Atlantic and Elaine Jensen, *Number One with a Bullet* (New York, 1974), on Motown. For studies of how record companies exploit specific bands, see Bob Greene, *Billion Dollar Baby* (New York, 1974), on ALICE COOPER and Geoffrey Stokes, *Shocking Machine* (Indianapolis, 1976), on COWBOYBOD & HIS LOST PLANET AIRMEN.

On the fundamental contradictions between the radical message in rock lyrics and the capitalist structure of the music industry, see James T. Cuffman, "So You Want to be a Rock 'N' Roll Star? Role Conflict and the Rock Musician," in R. Serge Denisoff & Rich- ard Peterson, eds., *The Sounds of Social Change: Studies in Popular Culture* (Chicago, 1972), pp. 261-73; T. Procter Lippincott, *The Culture Vultures*, in Jonathan Risen, *The Art of Rock 2* (New York, 1970), pp. 124-30; and especially Michael Lydon, "Rock for Sale," in Risen, *op. cit.*, pp. 51-62.

J. Rale



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# CONC



Photo by Eric O'Keefe

**FARR:** Any complaints about the scene?

**Fartz:** Ego, attitudes and total hypocrisy among the bands. They spend most of their time arguing over who's gonna play over who and make the most money. It's a total joke. You can't even get two bands together on the same bill without some outrageous ticket price. Everyone wants too much individual recognition. Ruckstar attitudes. They know who they are, charging \$700 - \$800 a show.

**FARR:** What are your songs about?

**Fartz:** Basic stupidity—system's grip is getting worse every day. Too many people are just sitting back. As long as there's gonna be ignorance, there's gonna be something to sing about.

**FARR:** Do you think people listen to the words?

**Fartz:** To be honest with you, I haven't been impressed anywhere I've gone. You can tell by the crowd that nobody's paying attention. They just want to see who can play the fastest and get the crowd the rowdiest. We're gonna pass out lyric sheets.

**FARR:** Are you a pessimist?

**Fartz:** No, actually I'm an optimist. You can't become part of the crowd that says "You can't do nothing" about it! You can do something about it. Even if we attract 2 or 3 people more to a show, we're just reaching out more. To us, that is the measure of success, not how much money we make.

**FARR:** What is hardcore?

**Fartz:** It doesn't have to be total N.S.B. I'm interested in Discharge—their power is awesome. They haven't changed their politics. That's what hardcore is being true to your beliefs, not worrying about what people will think of you if you don't play total blitz music. Agent Orange's "Everything Turns Grey". Poison Idea from Portland.

**FARR:** Once somebody recognizes the system for what it is, what can they do?

**Fartz:** UNITE! Fuck labels, fuck black, fuck white, fuck gay. They're all people! The world is everybody's! That's the difference between the human race and the "nigger" race. We can only hope to better ourselves in the future. Or we HAVEN'T GOT SHIT!



Well, bands and shows continue to multiply, but the crowds are decreasing. The Tool & Die, the after-hours party spot, seems to be the only place that still draws well. In September and October alone we had at least 18 good gigs in the Bay Area that I can remember, with a few more in Sacramento. The promoters around here are bustin' their butts to keep things goin', but it's hard, if no one comes to the shows. We've been losin' a lot of "veterans" and not many " rookies" are comin' in to take their place, hence the rapid decline in numbers. The thing I wanna know is WHY? I have a few suspicions, but I'd like to see some concrete evidence. That's what this mag is for, let's hear from you! If you're really nasochistic and love to be ragged on, I recommend reading the show reviews next).

More new bands hit the scene: BLOODY FAITH from SF. I heard their tape and they sound real good. POLICE STATE, also from SF, played their first gig the other night and they also sound pretty good. Also new is TWIST AND SCREAM. Watch for these up-and-coming bands! More band news: SQUARE COOLS break up, FREE BEER breaks up too, and M.A.D. has not broken up, just takin' some time off to write more tunes and think up deep, profound things to say in between songs. ROC finally gets back from their road trip and then takes off for England with the D.K.'s. Best of luck to 'em although we really wouldn't mind if they played here once in a while. CODE OF HONOR is back from their tour, but Sal broke his wrist.



ZERO BOYS MOVIN' TO S.F.?

And the big news is that the ZERO BOYS are moving here! The only holdout is that they need a drummer that wants to move with them from Indiana. I sure hope they find one fast. Check out their album and you'll see what I mean! The DICKS are also supposedly relocating here from Texas, but nothing further has been heard from them. Both are really cool bands and would make a most welcome addition to our scene. The band that did migrate here is VERBAL ABUSE, out of Texas. We'll see them play soon.

Radio around here ain't what it used to be. No major stations play anything alternative and even the college stations are turning to, which translates to schlocky new wave pop. KUSF (University of San Francisco) still has its Hateful Emissions show for insomniacs late M-Th night, but has dropped or moved to less desirable time slots the D.J.'s that played the most punk, and its daytime programming is still of very dubious quality. KQVS (University of California-Davis) is trying its hardest to eliminate the only hardcore airplay now that Mark, the DJ who did the show, is leaving, even though a capable replacement, Dave G., is ready, willing, and able to step in and take over. KALX (University of California-Berkeley) is by far the best station around playing plenty of rippin' tunes day and night, but all that may change come November as the U.C. administration tries to "clean up" the programming. And of course, we can't forget the fabulist Maximum Rock in Roll show Tuesday nights on KPFA (Independent Public Station).

Touring bands that dropped by included THISTLED ROOTS, 3 O'CLOCK (ex-Salvation Army), DREAM DISCHARGE, BAD PIGS, CIRCLE KINGS, TSOL, SIN 34, NECROS, RED, KROSS, THE BRAT, MINUTEMEN, 44, BACHEMAN, TRUST, DISCERNERS, DISCHARGE, BAD PIGS, DOA, PART 2, 4, 55, GRAVE, SOCIAL DISTORTION, MEAT PUPPETS, CIRCLE ONE, and of course THE WHO and THE CLASH. Of these, besides the ones reviewed separately, truly noteworthy were SIN 34 and THE NECROS. SIN 34 has Julie, the most energetic female lead singer in the world, and a great sense of humor, something really lacking in a lot of bands these days. And he head! THE NECROS (choose ten): a) shred b) rip c) crank d) tear e) smoke f) giggle g) blast h) scorch i) kill j) scream k) rule. These guys were the HOTTEST group to hit SF since HINDS THREE and not drop in intensity. They should be back in January after recording an album, so do not miss this truly awesome band next time around!

I've rambled enough for now, but for those of you who are tiring of the scads of scathing akins, here's some words of encouragement to remember by YOUTH BRIGADES' Shawn Stern from the song "Fight to Unite": "You get discouraged, about wasting time. On a bunch of kids with simple minds. But kids can grow and minds get smart. Don't be negative, it's a start. No one forced you to write down. It's not impossible if you believe."

HEY, if you've got any Norcal scene news, send all the latest to me care of this mag. And if you're out-of-town and out-of-staters (out-of-countries?) want your scene covered, don't wait for someone else to do it, just write down what's happenin' there and send it in! We're goin' national and we'd like to have reports from all the happenin' places.

—Brian Edge

LATE PAGE-FRANK DISCUSSION OF NEEDZIN IN S.F. TO START NEW LINE-UP OF CROU.

Bass: Matt (who sang in Ribey)  
 Drum: Daryl Ick (who played bass in Urban Assault)  
 Guitar: Casey Beer (who played guitar in Anthrax)  
 Vocals: Dan Rancid (who sang in Urban Assault and Jack and the Kerosene)

Darl: I believe in socialize, but I don't see it as feasible in this lifetime. Maybe I'll feel different next week. There is something intrinsically wrong with a system where so many people are unhappy so much of the time. You can get on the bus downtown at rush hour and see people get off of work who have resigned themselves to living the life of someone who is dead. They drag themselves awake for five days a week, drag themselves through work; then have their weekend craziness. One to music 48-hour burst of Atari games and football games, then they go back to work and say, "What a GREAT weekend I had!"

MRRI: Some of your songs, "Crazy Man", "Schizoid Baby" deal with insanity. Do you feel society makes us crazy?

Casey: You can't think completely sane in this society. But people have different levels of craziness. One person might shoot the president, (Crazy Man) another might steal a Brinks' truck. It's all just an outburst against society.

Matt: People think, "Fuck, he's insane!" But people like that are just extremists. When Reagan got shot, people at my school were happy and saying how great it was until the teacher yelled at us.

Darl: In "Crazy Man" one line goes:

"When the President died  
 You were happy to know  
 Don't try and deny it now."

MRRI: What about paranoia, like in "Punk for the FBI" or "Ice Age"?

Darl: Intelligence services have carte blanche with our lives. How hell do you know anyone?

Matt: Paranoia is the ultimate state of awareness.

Darl: These are paranoid times. Walk down the street with silly hair and you don't know if the cops will jack you down, jack you up, search you and night stick you. Police are a recurrent problem in our lives, so they're a recurrent theme in our songs.

"Snuff Squad"

Think of me as just another cop  
 Another day another bomb to drop  
 Its my job and its my master  
 Blow away that kid with the ghetto  
 blaster/blaster  
 he should have thought faster

Chorus:

Snuff Squad, I do it with ease  
 Snuff Squad, Stop spread of disease  
 Snuff Squad, I kill at the sleaze  
 Snuff Squad, like crushing fleas

Deviation from the norm  
 That's how rebellion was born  
 A vaccine for this nation's social  
 health  
 Save the people from  
 themselves/themselves or get out  
 on the shelf by the Snuff Squad.

Chorus

I don't hate the people I kill  
 If you don't understand, then you  
 never will  
 There's no reason you should get  
 pissed  
 Just let me check your name  
 Against my list/my list/and I never  
 else  
 I'm in the Snuff Squad

Chorus

Daryl: Entertainment is the most  
 important thing in the world. Any  
 form of entertainment controls each  
 individual's own life. Whatever keeps  
 you occupied. It keeps them going  
 when they get older, asking money just  
 to be amused.

Casey: Seriously, reading is a good  
 source. Out of all the media you  
 learn the most from reading in actual  
 experience.

MRRI: Back to paranoia...

Matt: No religion, no politics!  
 People are getting so you can't  
 believe in them.

Daryl: People are really horrible.  
 Not the society, just the people. If  
 there were a wonderful society, there  
 would be no Punk Rock. People are  
 real nasty.

MRRI: Do people make the society?

Darl: No.

Casey: People use the Church as a  
 crutch, because they can't handle  
 reality. Some people ask acid, some  
 ask god.

Darl: It would be really fun to  
 believe you can be as much of a  
 whinehead as you like all your life,  
 then bow down to a superior being at  
 the end and go to Disneyland for  
 eternity. But somehow I can't believe  
 that. I believe in Karma, to an  
 extent, if you do something to  
 someone, it will come back.

Daryl: I went to church for the first  
 time about two weeks ago, with some  
 girl and her mother. It was pretty  
 disappointing, really horrible. I saw  
 all the people there who have been  
 going to church all their lives,  
 giving away money, all of their money.  
 It was totally organized and I really  
 wondered why they couldn't see what a  
 waste it is.

Darl: I was Catholic as a kid. Once,  
 on a holiday in a church here in the  
 City, they had a statue of the Virgin  
 Mother with all these candles around  
 her and a sign at the foot saying you  
 had to pay \$2 to light a candle and  
 say a prayer. I asked my son, "When  
 did the Virgin Mother become a whore?"  
 People were pissed. I left the Church  
 soon after that.

MRRI: What about the scene?

Daryl: What scene? I don't like  
 "it", like the people in it. The  
 scene puts a big danger on everything,  
 and there's no getting out now. I'd  
 like it to be able to grow, but it  
 can't. Its like a little social club.

MRRI: It can't grow?

Casey: No, the activities are too  
 stylized, too narrow.

Daryl: There's lots of confusion.  
 Nobody knows what exactly they want.  
 Nobody wants to spend money. Its  
 self-defeating.

Darl: I get pissed off when people who  
 have an interest in the scene and the  
 music come to the shows and check it  
 out, and because they're guilty of one  
 of the Seven Deadly Sins, such as  
 having long hair, or not looking  
 "right", and they get beat up or  
 snubbed. No wonder they go back to  
 their lives and say "Punks are  
 Assholes!"

Casey: There are too many fights  
 between Punks. One supposed criterion  
 for punkdom is being tough. Lots of  
 Punks try to initiate fights to prove  
 how tough they are, to prove what a  
 "Punk" they are.

Darl: But it only goes to prove how  
 stupid they are. It just destroys  
 their own scene.

Matt: With other music the performer  
 tries to be a god on stage. The  
 audience isn't there to watch, but to  
 worship stars as gods, not to be a  
 part of things.

Darl: I'd like to say we've had a lot  
 of help from local bands such as the  
 Underdog, MDC, Los Divididos, USB (who  
 loaned us some equipment), and Social  
 Unrest (for the guitar string).

Darl: The scene can either be just  
 like any other mob, with the  
 collective intelligence dropping down  
 to the lowest common denominator, or  
 it can be a chance to have both a  
 great party and a great chance for  
 communication and disseminating of  
 information. The choice is ours.

AFELICED

INTERVIEW BY JEROD POOR





Photo by Sue

# DISCHARGE

JUVENIL JUSTICE, CAPITOL PUNISHMENT, BAD POSTURE, CRUCIFIX, DISCHARGE, BAD BRAINS. Elite Club, SF. October 9, 1982. Brian Edge.

How great to be back at the Elite Club! This place is still one of the coolest places to see a show since the Temple closed its doors. Too bad they had to shut off the balcony 'cause the lobby fills up pretty fast and there's nowhere else to go to kick back for awhile in case a band's playin' that you don't like. I figured this gig would draw pretty good, considering it was in SF and at The Club, but man, there must've only been about 200 people there. This is gettin' real discouraging, but the people that did show up were treated to a pretty good show. JUVENIL JUSTICE opened and are getting faster and tighter, if that's possible. CAPITOL PUNISHMENT, the only Fresno band that ever plays up here, kept it goin', crankin' along with straight-ahead, no-fills hardcore. BAD POSTURE filled in for the originally scheduled SECTION 8 and played a short set of loony tunes,

complete with wigs and hospital gowns. Next up was CRUCIFIX, whose members had to be the happiest guys around because their lifelong dream of playing with DISCHARGE finally was realized. Unfortunately, I wasn't there to see it, 'cause having seen these guys 38 times before, I really wasn't up for no. 39. DISCHARGE came on and played "way better than they dig at the Oakland show. I liked 'em at Oakland and loved 'em here." The crowd was more into it as well, having a slammin' good time along with dives that had been on vacation for awhile. BAD BRAINS opened with reggae, closed with reggae, and played reggae in between. The crowd loved it, with more people dancin' than I've seen in a long time. They did play a few fast songs, but this was a night for slakin', including a dub with members of the audience supplying some of the vocals. THE BRAINS plan on adding female singers and horns and becoming ZION TRAIN, playing full-on reggae, so catch 'em now while they still play fast as well. It's worth it.

## MINUTEMEN

ON BROADWAY (SF) - ANGST, DESCENDENTS, MINUTEMEN. Brian Edge.

Once again the SF syndrome hits. Great bill Saturday night—no other shows on and hardly anyone shows up. What gives? Maybe I'm expecting too much from an area once considered, along with LA, as the "hotbed" of Punk (N.Y. has always too skinny/arty/trendy) to hope for a decent crowd to support four good bands. We have it all here, places to play, big scenes, good record stores, and a name. SF is one of, or used to be one of, THE places to play. So what happened? Maybe people are getting burned out on all the shows we have, maybe it'd be better if we only had 1 or 2 shows a month like most other places. Maybe people are getting tired of paying \$2 to see great bands like SOCIAL DISTORTION, YOUTH BRIGADE, BIN 34, AGGRESSION, MINOR THREAT, G.I., SCREAM, PERSONALITY CRISIS, BATTALION OF SAINTS, and UK83 or \$3 to see BLACK FLAG and six other bands (Victoria Theater), or to see 13 bands at the Maxluna Rock & Roll Labor Day Fest? The list goes on and on. If this sounds like a horrible case of you in underprivileged areas, it's true! What do Bay Area folks do these days? Is slakin' in between drugs that attractive? I mean, this show was excellent! I left feelin' great! ANGST opened with their unique brand of early-punk type tunes, many of 'em catchy, some of 'em good. They're one of those bands you don't hear much of, but should. DESCENDENTS then came on and almost stole the show with a fantastic set of fun, hard pop. It seems like these guys went out and wrote tons of new songs since I last saw 'em and man, were they good! Too bad that Mike's leaving now, since they seem to be really comin' together. SACHARINE TRUST has speeded way up and are much more to my liking now. DK set with less rambling by Jack in between songs. MINUTEMEN closed out the night and only managed to keep from being blown off by the DESCENDENTS by putting on the best performance I have ever seen them do. Total energy with both Dennis and Mike going wild during every song. Great cover of Van Halen's "Ain't Talkin' 'bout Love" was one of the highlights of their set. The people that were there really enjoyed themselves, coming up with all kinds of dances like the Frezzy, the Tornado, the Kangaroo Rat, the Volcano, the Accelerator, an early song, egged on by Dennis doing his famous Shashed Potato (otherwise known as the Jubo Jump, the Large Leap, the Humungous Mop)—these dances limited to people of maximum girth—and Mike (Brad Astaire, Jr.) defying gravity in his rendition of the Propeller. The crowd easily got their money's worth and those who didn't sail I'll wholeheartedly encourage to start comin' to shows again and have some fun. Alternative music beats anything the mainstream has to offer for sheer energy, drive, and fast times.

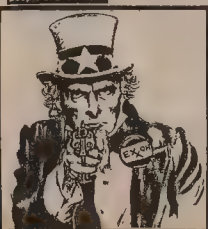
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# LEWD

Social Distortion

9

Photo by Alison Braun

Last July there was a fundamental change in the front line of hardcore band, the LEWD. Long-time guitarist Bob Clic quit to join another band. The LEWD replaced him with the Greaves, a founding member of the Reno rad scene (ex-Thrusting Squirrels' guitarist, producer of 7 Seconds' debut ep.).

The LEWD are currently working on more new songs, making tour plans, and enjoying the success of "American Wino", their debut album (recorded with Bob Clic last spring). The LEWD recently granted their first Greaves-era interview.

THE LEWD: INTERVIEW BY CLIFF VARNELL

Sats:....Vocals  
Olga:....Bass  
Chris:....Drums  
Greaves:Guitar

MRR: Here's a word-association quiz. I'll throw out a word or phrase and you guys say what comes to mind.

Olga: Like a psychiatrist?

MRR: Sure. Ready? "Violence."

Sats: Violence? Violence has been a part of every revolution. Any real revolution will have its share of violence. But it isn't the ultimate, the winning factor.

Greaves: It shouldn't be written off as cool. It sucks. It's the wrong tool.

MRR: Are you revolutionaries?  
Sats: Musical revolutionaries.

Olga: We're freedom fighters. We're trying to fight for our way.

Sats: We're fighting big business.

Olga: We're fighting police departments, fire departments, city governments—just to do shows. We've had about 10 shows shut down in the past 2 years.

MRR: Does people interpret LEWD songs like "Fight," "Beyond Moderation," or "Suburban Prodigy" as advocating violence.

Chris: We don't advocate violence.

Sats: Those songs are narratives of a society gone sour. It doesn't mean—this is what it is and this is great. Ho, this is what it is and maybe, if you don't like it, you'll do something about it.

Greaves: "Suburban Prodigy" is a parody.

Sats: A lot of the songs are satire or parody, but they're also calculated to make people think, to use their head and take it from there.

Olga: We illustrate the reality of it, of this or that situation. But at the time, we're trying to have fun. I mean, you have to be able to laugh at it sometimes.

Sats: The trouble is, all this media hype has painted this vivid picture of us as a complete extreme, like something out of the "Class of 1984."

Chris: It's a joke.

MRR: All right, what do you think of when you hear the phrase "heavy metal?"

Olga: Blue Cheer!

Sats: Yuck.

Greaves: Motorhead's good. But even they come out and say they're not heavy metal.

MRR: Some people consider the LEWD heavy metal, or at least they used to.

Sats: Pretty....off....base.

Olga: No, to me heavy metal means double bass drums.

Sats: Our old guitarist was influenced by heavy metal, but the LEWD has never followed a heavy metal formula. I think heavy metal is basically mindless. Hardcore is about trying to be aware.

Olga: But there is a crossover influence occurring between the punk and heavy metal scenes. A lot of heavy metal bands are starting to simplify and be more like punk bands. And then you have punk bands incorporating the trick of heavy metal, like a cool guitar part, or a cool drum part—but just not stretching it out 20 minutes. Simpler punk rock progressions seem to be getting more complex.

MRR: The newer LEWD songs seem more sophisticated, some of them.

Chris: There's a lot of different influences in the LEWD. Everyone in the band has their own tastes.

MRR: Say something about the lyrics that are being written now.

Sats: We're trying to take a more constructive approach.

Chris: "There, Thy, Thou" is about being your own preacher, being your own pope.

Sats: Lyrically, a lot of the stuff on the first album were comical things like "Mobile Home," and "American Wino." But the serious stuff is bitching about situations and bitching about society, our civilization. The stuff we're getting into now is like—OK, now that we've bitched about it, let's do something constructive to change it. Not just sit around and bellyache.

Greaves: We want to keep a more positive outlook.

MRR: That brings us to our next word association. What about "Nazi Punks?"

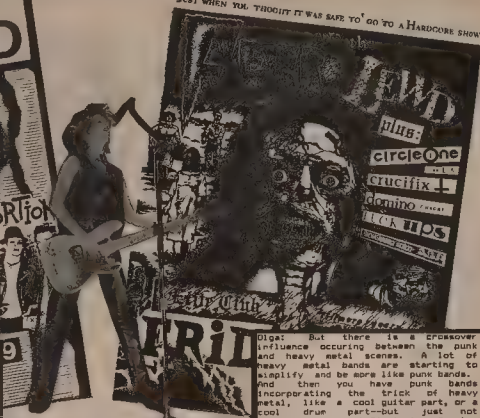
Chris: What about Nazi cab drivers, Nazi teachers, Nazi cops? They all suck!

Sats: It's kind of hard for me to say...I haven't really been exposed to that many Nazis.

Olga: I'm against assholes and assholes, myself.

Greaves: Looking at this whole word association thing, I don't think it's doing much good. When you flash us these words, and we give you an answer, it gives people a generalization of what we're not really about, see?

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO TO A HARDCORE SHOW...





MRR: All right then, what do you want people at large to think of when they hear the words, "The Lewd?"  
Chris: Dual backwards.

Diga: If you're nude you're lewd.

Sats: There's a denotation, but the name develops a connotation, and that is whatever it's gonna be. It's a band, whatever energy they create. Like the Beatles—do you think of little bugs crawling around? Or the Dead Kennedys—do you think of dead guys in coffins? No, you think of a musical group.

Diga: I think if you're going to call your band a name, your band has to be that. The initial impact, anyway. That's show biz.

Sats: The name "Lewd" creates a real rough first impression. A real raw, immediate word. For some people it's a terrible thing to think of—A name of a group, what on earth could that group be about? These are the people who put rules on free expression by labeling this or that obscene. I've put those people on the defensive immediately by calling myself the worst thing they can accuse me of.

MRR: So they're powerless to limit your free expressions in effect, you're saying anything goes, right from the beginning, every time. Symbolically—I've got a license to make a fuss.

Sats: Not every time, just when you need it. Taking the name "The Lewd" literally doesn't go beyond the first impression. That's why I'd rather people thought of the word "lewd" as a musical group, not an obscene gesture. If you're going to be obscene every time, you're putting strict rules on your own free expression.

MRR: Last question: what would you like to see happening in the SF backdoor scene?

Photo by Alison Braun



Diga: More all night parties like we used to have.

Sats: It would be great if the bands could get together and throw their own shows, like they used to do.

Chris: It's been talked about.

Diga: It's harder and harder to find a place.

Sats: Get a warehouse together and charge at the door.

Greaves: No matter what, there'll always be good bands coming out of San Francisco.

Sats: I think things are getting a little better. Like, I haven't seen any violence at a show in a while. The last two times we played LA there was no need for that much security to keep kids from writing on the wall.

Diga: That's why they're paying \$9 a ticket—to pay for security.

Sats: For the past year or so a lot of the bands and the fanzines have been saying to the community, "If you do this crap, this stupid stuff, you're off-the-wall, you're wrong. Come on you guys, you're ruining it for us." I kind of see it having an effect, if ever so slight. But I have gone to shows lately where people weren't beating up on their brother, or destroying the place just to be doing something. Because they finally figured out, they grew up that much, that there'd be no place to go or they'd have to pay \$15 a ticket to hire security.

MRR: Maybe the bands can get together and do shows again—as long as they know they won't be done over by their own fans.

Sats: Yeah. I know it's a cliché, an album title, but I really do think the future looks bright.



On Punk Conformity: The other night we were playing a gig and this friend of mine was there who's been a punk since the early days. And some little asshole goes up and says "Glenn, a kid chucks a beer at him, calling him 'new wave' and 'fucking' trendy'. Who is this little fucker? A year ago he was John Travolta, and he's giving us this shit!"



Photo by Rich Mueller

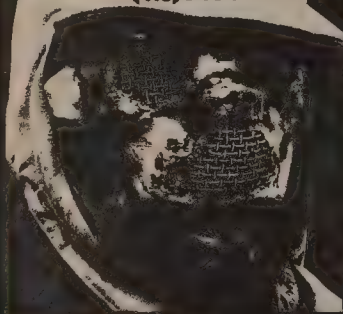
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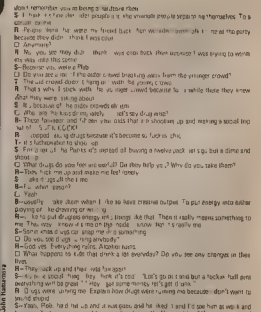


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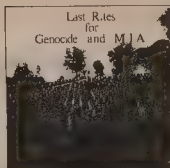
Who

thing punkers, and they can't accept anybody else in it. They fit in group because

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PETER MONTGOMERY

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Ralf: Well, things that really make us sick about the people down there and elsewhere, is the stereotypical lifestyle that you have to abide by or be rejected from society if you don't. If you dress or act differently, you're looked down upon.

Ralf: That's where the Klan hangs out. It's a pretty active chapter down there.

Dale: I remember driving by there one time and seeing all these goons around this huge burning cross, carrying guns and everything. It was really sick.

Jocelyn: I've gotten cards in the mail asking me to join. We live in this big apartment complex and they pick people's mailboxes at random.

Dale: What they do in high school is, they go around with sheets asking you

'if you're a "God-fearing American", if you hate minorities! if so, then you're the one for us.' It's bullshit.

Jocelyn: 'Cause of all this bullshit, we've come to the conclusion that racism is ignorance.

MRR: Do you have any songs on that?

Dale: Sure, "Racism is Ignorance" to put it quite bluntly and truthfully.

MRR: That's pretty clear-cut.

Dale: It's a really strange situation up where we live, the westside of Fresno is mainly Black, the southside is mainly Mexican, the northside is made up of rich jerks...

Mike: Hey, wait a second—I live there!

Dale: Then you're a rich jerk. But anyway, it seems like everybody is fighting everybody else.

Jocelyn: Even though they're all in the same boat.

Ralf: It's a pretty bloody town, pretty violent.

Mike: Mainly because you have all these gangs and groups of people chasing after each other.

Dale: The Mexican Mafia is real big down there. You have a lot of heroin going around.

MRR: Because of that environment, is the Punk scene there more conscious, socially and politically than, say, the scene in San Francisco?

Ralf: There are two sides to the coin up there. You have the Moral Majority, these bible-thumpers, and then you have this underground of crime going on. I think this has contributed to people being interested in Punk, because it takes them some aware of all this bullshit going on.

MRR: All the hypocrisy.

Ralf: Right.

Jocelyn: Another thing which characterizes this environment in the music is that the thrashing in Fresno is really violent. I think some of that comes from the frustration that kids feel.

Dale: There's so much that you can get pissed about in Fresno.

MRR: Do women thrash such at shows?

Jocelyn: No, not really.

## Capitol Punishment.



MRR: So, what's the lowdown on Fresno?

Dale: Slow right now.

Jocelyn: Real slow.

Ralf: We're not having any gigs right now because of pressure from the cops.

Jocelyn: Whenever there's a gig, they try to shut it down.

MRR: Is it mostly due to alcohol and minors?

Dale: That, and noise after ten.

Jocelyn: There's this city ordinance that says you can't make any loud noises after ten o'clock, and that's when most of the gigs start.

MRR: How many bands are there in Fresno now?

Ralf: There's us, The Frigidettes, Motel Sax, MJD, Cambodian Kids, The Manix, Rejected Youth, and a few others that are just getting started.

MRR: Capitol Punishment has been together in various forms for over a year now—are you ready to record?

Ralf: Definitely!

Mike: As soon as we can cough up the money. We've got studio tapes, live tapes.

Dale: Dead tapes.

Mike: But no records.

MRR: Is there a purpose or a driving force behind Capitol Punishment that you want to talk about?

Jocelyn: Besides being bored in Fresno? (Everyone laughs)

Dale: You have to understand, Fresno is so archaic in its thought.

Mike: It's a backward town.

MRR: What are some of the ideas that you guys are trying to get across about this environment?

5.1 MPV



\* Lots vinyl, lots happenings, plenty  
\* of new bands, lots old bands floating  
\* around these beaches, valleys, cities,  
\* suburbs, & slums. Same old...same  
\* old...same old. This looks like it  
\* could be the year of compilation LP's,  
\* not only in LA, but all over the  
\* globe. There's still some comin', un-  
\* lenne see, the incredible We Got  
\* Lower 7" comp. EP with 16 bands  
\* (maybe more) doing real shorties!  
\* Follow-up to Life is Unky comp.  
\* is in the works now, and it's gonna be  
\* called, Life is Beautiful.  
\* Well Comes to Your House LP  
\* shows signs of life. Of course, the  
\* annual Rodney on the Box is just  
\* about ready for the record store  
\* shelves. You Can't Argue With  
\* Success sampler produced by Rodger  
\* Rodger's of the CIRCLE JERKS is out  
\* now (I think). Um, let's see, there's  
\* still more...STY & THE FLADDERERS are  
\* plotting a Blasting Concept  
\* sampler to end all samplers! New  
\* Alliance follows up to "People  
\* Efforts" 7" comp. EP is being put  
\* together, and is to be called "Mighty  
\* People" or something like that. Smoke  
\* Seven is giving us another wonderful  
\* comp., this one titled Sudden  
\* Death. The kids at the BYO are  
\* planning a follow-up to their highly  
\* successful Someone Got Their Head  
\* Kicked In comp. Um, I know there  
\* are more comin', but fuck, I can't  
\* know everything in other news, the  
\* Los Angeles club situation is going  
\* and coming, etc., etc. Yet another  
\* live is set to open somewhere down  
\* here, which is great news. The last  
\* Ver has been closed over a year now.  
\* A new Godville's is supposedly to  
\* open, as well. Dennis (MINUTEMEN)  
\* Boon is doing his share to provide  
\* entertainment space for all of us by  
\* obtaining an old San Pedro locale  
\* called The Union Star Theatre (alias  
\* The Dirty Back Theater that housed  
\* some shows a while ago). In Fullerton

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We have a club called the Galaxy which has been happenin'. This place has been putting on some big shows, so it must be a big place. Let's hope it stays open, so maybe someday I'll be able to go! George Newberry, of the Youth Manifesto cassette mag is getting a daytime club in Torrance happening! Just think, all those boring Sundays are to end soon! Mhoyaa! This fall sees the R.I.P. of: Danny Waters, Whisly A Go-Go, The Barn, The Music Machine and he did

Brown Bo. (alias the Pitt...) is a band wants to play, the band will find a place to play! It's that simple. If you would like to contact someone in So. Cal., write to us at: WE GOT POWER 3010 Santa Monica Blvd. #310 Santa Monica, CA 90404 (Written by Dave whose credits include working on MGP and drumming for SIN 34).

# SPEAKING OF WHICH 34



Julie - Vocals  
Mike - Guitar  
Dave - Drums  
Phil - Bass

MRR: (To Julie) You're a female in a band! a while back that was common in the punk scene, then you stopped seeing that for quite a while. What do you think about that?

Julie: I've wanted to be in a band for a long time, and then I met everyone and we got a band together. And it's something I've wanted to do all along—there's always some girls in bands. My stage presence is different from most girl singers but that's my way of showing it.

MRR: You don't get any resistance from guys, being in a hardcore-sounding band?

Julie: I think a band has to be different. I'm myself when I'm out there. Some people think I look mean when I sing, but that's 'cus I'm trying to put all my effort into it. And if I went up there like a lot of girl singers, we wouldn't be as popular. There's too many bands that sound alike that's why I think we got where we were 'cus we're different.

Phil: We try to have a variety of sounds. We don't just try to have all real fast hardcore. We try to put in slower stuff...

Dave: The reason we do what we do is 'cus we like it.

Photo by Javie Martinez

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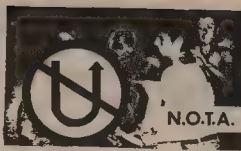


Max R & R

I read in your last issue that you wanted to hear from different scenes. Let me tell you about our real Tulsa Oklahoma Scene. Our club is the Crystal Pistol Club. It is open only

on Tues & Wed nites, the rest of the time it is a Rodco Cowboy bar. Sounds bad right? Well this year we've had BLACK FLAG, HUSKER DU, BATTALION OF SAINTS, AGGRESSION, CHRON SEX, CODE OF HONOR and CH3. We don't have a local Radio Station just your usual Rock & Roll bullshit played by FH brainwashed idiots. We have one Hardcore Fanzine "No Fashion" put out by Editor Jeff Smith #625 E 25th St Tulsa OK. We have one hardcore group (which is me and the boys) called NONE OF THE ABOVE (N.O.T.A.) Our crowd is any where from 50 - 150 people sometimes more. No weekend club in site yet but may be soon. Wish we could get your show but the pthside at the radio stations are still waiting for the Beatles to reunite or something (garrghh!)

Jeff



N.O.T.A.

NONE OF THE ABOVE

NONE of the ABOVE



Chicago Report:

THE EFFIGIED, due back from their East coast tour within a few days should've earned them lots of new fans. So what if they're not thrash? they write great, intense songs with plenty of energy and power. TRIAL BY FIRE, working on an LP due out in early spring. I find traces of Husker Du, Motorhead, and Crass in their music, but their style is unique and original. They play a variety of tempos, from mid-tempo crankers to lightning fast thrash. Very heavy-duty. Also due in spring, a 12 inch release from NAKED RAYGUN, one of the most original and creative bands in existence. They continuously develop and grow; they are a lot different than they were on the "Busted at Dr. LP. Electric, eclectic, and unpredictable... & FREE UNDER undergo another lineup change; they lose momentum while they break in a new bass player. They still have potential, but... DVS finally called it quits after at least two years of effort... SUBVETS play Chicago once all summer, lying low...

ARTICLES OF FAITH due to leave on tour in late October. Stops include points in Canada, Texas, and West coast with lots of stops between. Look for their 7 inch LP, "What We Want Is Free" (on Noise Fanzine's label). They are also on "The Master Tape" LP with eleven remixed bands. Also on "Charged Remains" tape. They play emotionally charged, political punk and are cool guys too, so check 'em out!

ARTICLES OF FAITH also have tentative plans for a Chicago compilation tape; so far, three new bands have recorded material: END RESULT, NEGATIVE ELEMENT, and RIGHTS OF THE ACCUSED. END RESULT is a three-member band that plays various instruments. So far they haven't found a drummer, but they don't care—they think of themselves as "hardcore, minus the rock and roll," and always blow away people's narrow perception of music when they play live. They write some of the most disturbing, intense lyrics ever. Negative Element is a teenage garage-thrash band with lots of potential. They are on the new "Meathouse" tape (from noise) and the hottest band in a while is RIGHTS OF THE ACCUSED. They are also on "Meathouse," though their track, "No Fun Till I'm 21" is now a little dated. They now play at mind-blowing speeds, with raw buzzsaw guitar and great lyrics. They are the youngest band in town, if not the Midwest: Anthony 14, Jay and Mike 15 and Steve, 18. They also put out the "Submission" fanzine. These guys are "AMESBONE!" They don't try to be macho hardcore or serious, though their songs are all serious; they have a lot of fun playing and have a lot of charisma without "Rock Star" attitudes... URBAN D.K. to release limited edition mp...

Other new bands are THE ANTI-BODIES, and JUVENILE DELINQUENTS who are both getting good reviews. That's it on bands. The other thing I want to say is this—I see letters in "Hippies" sometimes that say things like: "These are only punks at my high school; it really sucks..." Good in Chicago, the only time that many punks are in the same building is at gigs or parties! Here in Chicago, "punk" still means rebellion and non-conformism. Besides the hassles from cops, teachers, etc., you can count on losing most—if not all—of your friends or being into punk. Punks in Chicago are therefore few—but very dedicated and sincere! It is reflected in the music of the local bands. This scene will soon explode. One of town bands: MAKE SURE your gigs are all-ages shows! That's it for the Chicago report... Ken B

END RESULT



TRIAL BY FIRE

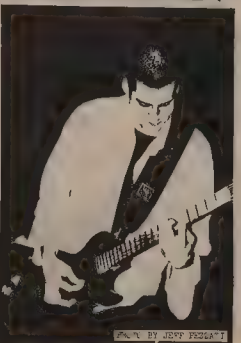


PHOTO BY JEFF PEGAN

RIGHTS OF THE ACCUSED

CHICAGO'S CITY FLAG

NAKED RAYGUN

PHOTO BY KAREN WERNER

# MEATHOUSE

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SCAPEGOAT santa cruz

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R.O.T.A. chicago

MOURNING NOISE new jersey

BATTALION OF SAINTS slow death

CRUCIFUCKS michigan

DELINQUENTS ohio

THE BETRAYED new york

TAR BABYS madison

BLIGHT michigan

RADICAL LEFT toledo

EXILED d.c.

SAVAGE CIRCLE new york

MECHT MENSCH madison

NEGATIVE ELEMENT chicago

LAW & ORDER maryland

SLURBICIDE new jersey

BOLLOCKS maryland

CAPITOL PUNISHMENT clovis

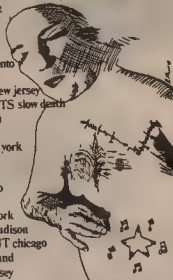
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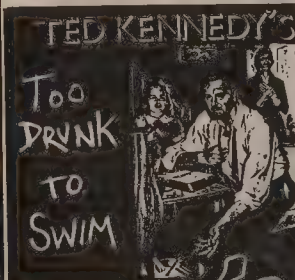
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REAGAN YOUTH, MDC, BLOODCLOT, LUCIFER'S IMPERIAL HERETICAL KNIGHTS OF SCHISM.

September 5, 1982 at the 2 + 2, N.Y.C.



"One of the most stimulating, controversial shows ever in New York City." — Dave, of Rat Cage Records

Although the Rasta-Anarchy confrontation caught most of us unawares, it seemed hardly surprising that MDC's first appearance on the BAD BRAIN's home turf—MDC's Love's Last Side—should have provoked such a schism.

"What is SCHISM?" The theme of the evening was quickly established with the show's first band, whose name refers to the Rastafarian concept of the gulf between Jah's laws and the ways of Babylon. A large enthusiastic crowd listened and laughed as SCHISM executed their spontaneous act with an amazing ability to make it all come together. As their singer, Mike (also front man for THE BEASTIE BOYS) read from a pamphlet titled "What is Rastafari?" The band failed in with background noise. Mike showed portraits from the booklet, explaining "Okay, this is Jah...see here's Jah's grandma...check it out, Jah's best friend Eddie." As SCHISM's drummer Dave Inaugural (singer for REAGAN YOUTH) introduced the next song, "Floating in a Perpetually Fluctuating Sea of Schism," BAD BRAIN's drummer Earl stepped from the crowd and took the microphone. "We must all be held responsible for our actions," he said, and went on to indicate that the set was finished. Dave Inaugural objected and announced open access to the mike. Earl was joined by Rasta friends who denounced the crowd's bloodlet ways and alleged homosexual crimes against Jah. When Dave MDC stepped up to remind everyone of the BB's past commitment to responsibility, to enumerating their treatment of Texas fans and their phone-scram exploits, which they admit closed down NY's 171 A Studio. A Studio A Studio A Studio. Rat Cage Records, he and SCHISM were pelted with eggs by members of the BB contingent. At this point the club owner stopped the set and sent everyone outside to cool off.

As the debate over personal freedoms raged on in the street, BLOOD CLOT began an innovative set which included a reggae styled Rasta outflow called "Fire Burn." "Don't forget, September is Death of Hardcore Month here at 2 + 2." This from guitarist Jerry,

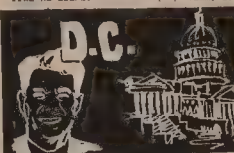
formerly soundman for the BB's, now working the mixing board at 2 + 2. BLOOD CLOT played a crowd-pleasing encore. "Face of Spades," saying after "Next time you're thinking of paying 10 to see MOTORHEAD, come see us instead." These guys are hot. Those who took in the sidewalk debate missed some good music, but a lot of kids had their heads opened by new questions. After listening for 30 minutes to an argument which might never sway the main participants, most of the youth were ranged behind MDC and in support of personal freedom. The BB's main point boiled down to Jah's laws and the "natural, clean" way to live a life. Beer-drinking is bloodclot. Bad heads are bloodclot. Questioning Jah's omnipotent wisdom is definitely bloodclot.

This was countered with a few "Phooey's" and cries of "Thieves" and "Jerry Falwell's of Jah," but most strongly perhaps by Ron of MDC who questioned their call for solidarity. "Love and unity? Hate and dissemination. Love and unity? Hate and dissemination. That's what you guys are all about."

MDC's 40-minute set included several new songs such as "Pecking Order," which details society's pyramid structure for keeping everyone in their supposed place, "Selfish Bitch," an instrumental so far, and "Pay to Gun Along," an ode to the BB's.

Next REAGAN YOUTH, one of young New York's favorite bands, pulled off an inspired performance. Some of their more popular songs include "New Order Anarchy" for the USA and "The Grand Favorite," Reagan Youth."

It was all over by 5 a.m. New York punks enjoy a marathon show. "No one rules" is the rally cry here. Until later, and rambler, there's no core like hardcore.

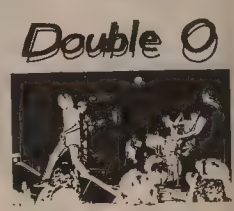


Big month for vikings. MDC were the first to come around. They played the Old Mill with SCREAM, SOCIAL SUICIDE, HATE FROM INDORANCE, and THE EXILED. SOCIAL SUICIDE was once but something seemed to be missing. THE EXILED is a new band—I think this was their first show and their bass player has never played prior to this performance. Result: possibly the worst show I've ever seen by any band. HATE FROM INDORANCE OK, but they certainly didn't live up to their own big mouths. SCREAM was great as was MDC but MDC was even better in Baltimore, (which is about 30 miles north of D.C.) probably the best I've ever seen there.

A couple of weeks later, VICE SQUAD started to come around. The 9:30 Club. Nothing worth mentioning, except for the hilarious exultations of Ben Bondage as performed by our local Lincolnton.

The next night was the big Wilson Center show. These shows are always great. DOUBLE-D played a good set followed by THE 1717, who were an alright show tempered by equipment difficulties. THE 1717 were well received—and Chicago were well received—and

deservedly so. YOUTH BRIGADE and SOCIAL DISTORTION (on their ill-fated B.V.O. tour) appeared on the bill-line for the cancelled BLACK FLAG. YOUTH BRIGADE was tons of fun, but SOCIAL DISTORTION blew it by expending more energy putting down STRAIGHT EDGE than on their performance (the bass player even had a quagmire shift on stage right!). The highlight of the evening was John "G.I." Stabb's amazing headline that resulted in his being carried out of the hall. Bad month for John! he also got 8 stitches in his nose after being hit by microphone stand at the MINOR THREAT show at Maryland University. Sorry John.



The ANGELIC UPSTARTS proved to be quite disappointing with their typical English-teacher's snooty attitude. It is fair to say that IRON CROSS denied them. It was the best show I've seen there, play. Once again the Lieavettes proved entertaining by running spread-legged through THE UPSTART's house room. Anything for the guest list.

Other developments in IRON CROSS: John "Sailor" Dunn has replaced Wendle on bass. Seem Wendle was arrested for mugging someone, and that is not tolerated by the band.

BB's CODE OF HONOR played a great show in Baltimore with DOUBLE-O, G.I., SCREAM, and THE MOB (from N.Y.).

And last night (October 17) G.I.'s and SCREAM blew DISCHARGE (U.K.) off the 9:30 stage.

SCREAM has just finished recording the album for Discharge. Should be out in about a month.

MINOR THREAT has added a new member, Steve Manager to take over bass while Brian Baker moves to 2nd guitar.

G.I.'s will be going into the studio to record for a possible album. File Your Head will be re-released. Faith (VOID) sold out in 3 weeks.

VOID has broken up, but is supposed to re-form to play a farewell show.

ARTIFICIAL PEACE has called it kaput. Singer Steve, guitarist Pete, and drummer Mike are forming a new band with a new bass player and 2nd guitarist.

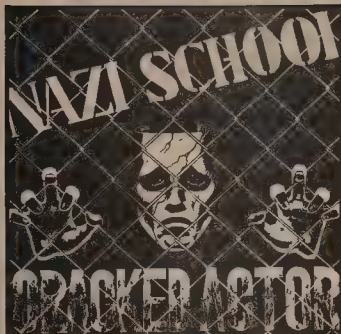
D.O.D. boys are on the rampage again, after the loss of DEADLINE with a new band, INDICATION. They've played once and I heard they were great.

SOCIAL SUICIDE was in the studio recording for a tentative release on the Nuclear Crayon label.

Just in: HATE FROM INDORANCE has broken up. THE EXILED have fired their bass player.

Hmmm...

Ian MacLay



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# False Prophets

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# SOUND BYTES EXPLI-CITS

## Freedom's no free lunch

**MRB:** What is the purpose of your group?

**Robbie:** We want to be an anarchist punk band. The purpose is to spread our message of how we feel about politics in the world, not only the USA, but everywhere.

**MRB:** What are your three favorite song titles?

**Robbie:** There's one called "Bigot" which is about snobs and people who condemn other people because of race or creed and color—bigotted ignorance. There's "Final Conflict," which is one of our fastest threatening tunes, is of course, about the end of the world, destruction: how the superpowers say that we need nuclear arms for defense, but really it's just a con and we need the money. One of the newest ones that we've just written would be "Looking Ahead." It's about people who say "well, we don't really want to have to keep on thinking about politics. We just wanna lay back and have a good time, and let the world go on, how it happens, it happens." We don't really feel that way. If you just lay back and take things as they are, then you don't have any say.

**MRB:** What's Philadelphia like? Is Philadelphia a cool scene for you?

**Robbie:** Lately it's been pretty cool. When we first started we were really condemned because we're anarchists and we were supposedly into destruction and chaos, which we all know is stupid. But lately it's become more politically aware. People are starting to realize that that's what punk is about—having some sort of say. So that's in relation to us. But clubwise it's pretty bad. There's not really any punk clubs or hardcore clubs full-time. We put on our own shows, as you know. And if bands would come to Philly more often, instead of just skipping us over. I mean, we are like the fifth biggest city in the United States, that's fucked! But we're working on that, we're trying to get the BYO started down here, we're having a Wednesday trying to organize something, find a definite hall, trying to do something.

**MRB:** Do you do "Savage Pink"? Is that Alison and you?

**Robbie:** Alison started it with a friend when she first came to Philly about a year ago. Her friend copied out and Alison was left alone. We met up and one by one Seditist Explicits moved into the Savage Pink house. We all contribute and help her out with it.

**MRB:** That's great. It's a band and a "sine working together. Do you think people are getting your message in Philly and the East Coast where you're playing?

**Robbie:** I do. The mail we get is kids writing to us saying "We support you guys looking for a good time is a politically aware band in the United States instead of just some band out to cause a ruckus." So the kids are starting to realize you have to be aware of what's going on. Even though we haven't pressed many of our first singles, the few that have gotten out, I think have opened a few minds. The political movement in Philly, I'm not necessarily saying anarchist movement, but the political movement, has definitely grown. At first it was just alien, kill, bash. Now it's more like "Let's have a good time, let's go out and dance, but let's not kill each other." If you're an anarchist, well that's your opinion. I think government sucks too. But I'm not necessarily saying I'm an anarchist.

**Alison (from "Savage Pink"):** You say it's not destruction and chaos like everybody thought it was at first. What is it now, how do you feel about anarchy?

**Robbie:** No two anarchists think along the same lines. To me anarchy I'll quote COPS here, which is the easiest thing to do "A solution to problems of power." It's not into bomb-chucking and killing people. I personally am into peace and I don't like to see any kind of violence. It's just a pure humane society where people are out to help each other instead of hinder. Instead of just fighting for yourself, help your brother, really care about each other.

**MRB:** That sounds a little like communism! What are your thoughts on communism?



**Robbie:** I always thought communism. Though they said it was for the best of the whole—where everyone was equal and pretty much shared throughout—there was still someone above them, like big brother was realizing over them.

**MRB:** So you couldn't really administer a communist state or a communist way of life in a community without people administering, without there being a power structure, similar to other power structures we know and hate.

**Robbie:** There just should be no one out there telling me how to run my life. Now I know people say, like my father and her mother and Fredrick's father, they all say that without someone there to hold the superhand on everyone and to set laws, then people are gonna start breaking into the banks and there would be no one there to stop them, which is probably true. Let's be realistic, not everyone is a nice guy. There are really some dicks out there, out for just number one, you can't deny that. So maybe in a way where just saying not on a worldwide basis or a state basis like Pennsylvania, but one within yourself. It all comes down to it with you. You gotta change yourself before you can change them, you gotta say "Well, I truly believe that I'm a good person now, and I'm not gonna hurt anyone, and I'm not gonna try and just go out and make it better for myself, I'm gonna care for her and you and Tim." I think that's where it all starts: with yourself. You gotta be able to believe that you are a good person and to help others. If you can't do that then anarchy will never work. So to think on a world basis that anarchy will work is probably utopian, where everything is candy-fine. Maybe in 5,000 years. If we're still around, maybe it can work. We're just saying, look at yourself, say "Are you really a good person?" Just try and be better.

**MRB:** Do you see yourselves traveling, coming out to the west coast with any kind of time schedule?

**Robbie:** For sure. In the spring we'd like to get something together. But we've had bullshit with our drummer. We just lost the drummer that was on the first single, Howard. We were just ready to record our next EP and we were starting to make plans for a tour in the spring and he pretty much shafted us. We just recruited Robbie from New York, Nasta Kravt, and he's really into it! He's got a good head and he's shoulders. If everything goes fine, with the help of MDC possibly we could get out to the west coast.

INTERVIEW BY DAVE OF MDC





Kevin-guitar, vocals  
Steve-bass, vocal bkg  
Troy-drums

# SECONDS

MRR: Most of your songs are blatantly political. Do you ever get any flack for that?

Kevin: I guess we knew what we were getting into when we first got started. We really don't get too much shit, except from some people who say, "Oh, they're too serious," and that we're deadly serious and can't have fun. That's just bullshit.

MRR: What motivates you to write about the stuff that you do?

Kevin: It's just that we think they're important issues.

Steve: Everything that we write about is basically what we feel strongly about. Like our anti-racism thing; we just don't do it because it's a trend and every other band around is doing it. It's about the shit we see happening around us. We strongly believe in bringing this stuff to an end.

Kevin: I'm hoping that a lot of bands will start making that statement. We need more people speaking out against racism and stuff like it.

Steve: It comes naturally to us, because it's so conservative in Nevada. When I lived down here for a while, I realized how cool things were, and when you go back up there, you get so many redneck types wandering around. They're basically against everything and very narrow-minded. If you're different in any way from what they are, you're in for it.

Kevin: That's why we've helped start this organization called United Front—because of the fact that this town is so lame. We are planning this youth march through the downtown area, which is probably the most oppressive part of the town, because if you're a kid, they won't even let you into a restaurant to get something to eat. Steve's been kicked out so many times, and we had a friend who got busted.

Troy: If you go down there on a Friday or Saturday night, you can see all the jocks and all the rednecks. If you walk around town, no matter how short your hair is, you're always going to get some shit for being different. Maybe five of us will go walking down the street, and a bunch of them will walk up to us and try to start something because they just don't have anything better to do.

MRR: One thing that seems really unique to the Reno scene is the involvement of Indians. Could you explain a little bit about that?

Kevin: Yeah, there is a big following up in the Indian reservation. A lot of the guys up there are really good friends of ours, they've actually helped us put on gigs. This one friend of ours, Alvin, had a couple of shows at his house, one of them with Black Flag when they came up recently. They're really cool people. I was once pinned because I said at a gig that there was violence at one show, and since I appeared to be the perfect target, someone decided to spread rumors that I said that the Indians cause all the trouble. So there was friction between me and some of the people up there, but that got cleared up in a hurry.

Steve: Yeah, those rumors were just a bunch of shit, because Louie, who's in Section B is an Indian and he's one of our best friends and we all get along really well.

MRR: So you're basically accepted at the reservation?

Kevin: Oh yeah, we know a lot of people out there. They were some of our earliest supporters, from the early gigs, and we remember them for that. That's why we'll always play gigs with them. They're great people to be with.

MRR: Do you guys still do your "zine"?

Kevin: I have a "zine" called "Skinhead" right now. Whenever I get enough stuff to write about, I put it out. I've put out three issues like that.

MRR: Would you guys like to make any closing comments?

Kevin: Yeah, I wish people would stop calling us D.C. clones just because of the drug and alcohol thing. We were hip to it long before the D.C. scene came along. I'm sick of people saying that we're following a trend like Straight Edge or something like that, because I don't take drugs and stuff and haven't for years, and a lot of kids in Reno don't either. I just wanted to get that point across.

Steve: Some people have said that we've jumped on the bandwagon! I just wish they'd realize we haven't snaked dope or done drugs since our early gigs.

MRR: I've heard Nevada described as a fairly desolate place; each town is isolated by desert and made up of casinos, whorehouses and a little suburban area. Does this stereotype hold true?

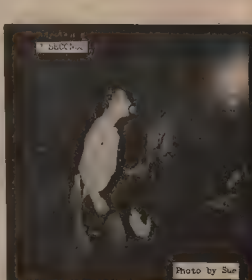
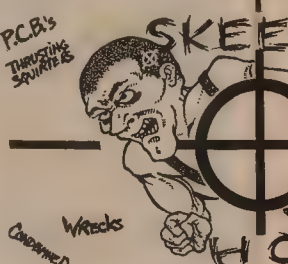
Kevin: It's pretty much like that.

Steve: It's a real barren and stuff.

Kevin: You have whorehouses in every city. I mean, they'll have whorehouses, but they won't even have a place for kids to go.

Steve: People there will accept prostitution. But if you go walking down the street in a leather jacket, you get so much crap for being into punk.

Kevin: There's a great deal of hypocrisy involved. They can't accept anything that's new, especially if there are kids involved. They can't take it! It's a threat to them.



# SECTION 8

Dim-vocals  
Tom-drums  
Louie-bass  
Jim-guitar



## SECTION-8 on Nukes

MRR: So there is actually military of nuclear testing still going on in Nevada?

(All band members): Sure! You betcha!

Tom: We'll all rot away of cancer eventually. Actually, Reno's up a bit higher so we probably get a little less radiation! they do most of their testing towards Vegas.

Jim: As if it's going to make some big difference.

MRR: Does the ground ever shake up there? Do you ever feel any tremors after they let a bomb loose?

Tom: They say you can, but they let them off usually at around five in the morning, while everyone is in bed, so it's kind of hard to tell sometimes.

Jim: No one really knows what goes on out in the desert.

Tom: They have a lot of air force bases out there, besides having the army and the marines in and around the area.

Jim: At the same time there's this whole media scam going on. All the papers and T.V. stations are in on it. One day you will have the newspaper say that they are going to test a bomb near Vegas. Then they will announce it's been cancelled, and a day later they'll let it off without telling anyone. BOOM! People will hear a rumble and it will be like a surprise.

MRR: What has happened to the MX missile system? Has it been turned down in Nevada?

Tom: Well, elections are up now and it kind of depends on who is elected. I suppose if this one candidate makes it into office they might try sending it again to Utah. Then Utah will try to reject the offer. No one really wants this system except all the military and some of the corporate people who are directly involved in building it. Even if we don't get it in Nevada or Utah it looks like we're still going to end up getting MX's somewhere.

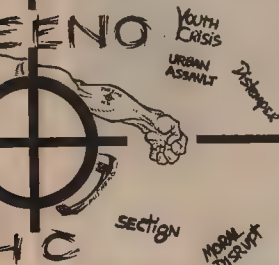
Dim: Another thing is, companies are really careless about moving industrial nuclear waste around.

Jim: I'm certain there have been a few really messy accidents that have been covered up in the past few years. They have so much money behind them that they can afford to cover things up.

Tom: They drive through Reno with the stuff all the time. They're supposed to let people know what routes the stuff takes and they are supposed to make sure it's 100% safe, but they never do. It's a careless system a lot of times.

Louie: They use Safeway trucks to haul the crap around in.

Tom: Yeah, what can you say, it's really horrible, especially to know you live around that kind of shit.



INTERVIEWS BY TIM Y. & NOISEBUSH

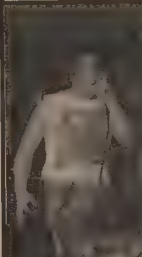


Photo by Eric Gage



Photo 2199

Skeeno Scope  
c/o Sue  
1627 D St.  
Sparks, NV 89431

Paranoia  
P.O. Box 20391  
Reno, NV 89515

Skinehead  
2302 Patton Dr.  
Reno, NV 89512

TOM KUNIS

TIP BRIDGEMAN



STEVE YOUTH AND DIM, ORIGINAL 7 SECONDS VOCALIST

PHOTO BY FRANKIE SENNO



# RENO OF THE EX-RECKS

**MRR:** What's happening with the different people in The Wracks, now?

**Bess:** Lynn and Hell-n are moving down to SF and I really don't know what plans they have. Jones, the guitar player, and I are going to get a band together with this friend of ours, Terry, on vocals and we know someone in Texas who might move up from there and drum for us but that's still tentative. We're probably going to work on the band musically for a while before we decide to start playing gigs.

**MRR:** Is there any particular sound that you're aiming for?



**MRR:** You have considerably long hair, do you get hassled for it, or what?

Photo by Marc Berlin

**Bess:** Yeah, I think a lot of people who are into it think that to be "Punk" you just have to cut your hair or have a certain look. Most of these types of people have only been into the music for six months or less. Suddenly they have these totally radical hair cuts and leather jackets or whatever, and they think they're accepted. I remember when most kids in Reno had long hair and we used to say "Oh yeah, spiked hair, cut your hair" and people didn't get into the hairdos or "The Look." We all had our own style of dress and, to an extent, we still do. I really do get shit for having long hair.

**MRR:** You had gotten into a fight at the Eastern Front because of it, hadn't you?

**Bess:** Yeah, and at the Elite Club. Some girl ripped my shirt off of me. I don't think they can understand. I throw a lot, right? Not a whole lot, but I do it occasionally. The fact that I have long hair and get into the music really seems to bother a lot of people. Maybe it's because I don't throw right, I don't know. (Laughs) How does one throw "Right"? I'm Punk in every aspect but my hair and people can't seem to accept that. It confuses them and in some way is even a threat.

**MRR:** It used to be common to see dancing at Punk shows and it was common to see women in bands. It seems to be less so now. Why do you think that is and how do you feel about it?

**Bess:** I really don't know why that is. I wonder about that myself sometimes, because I'm really an assertive person, I like to do stuff. When I first got into it, it really didn't seem alien to me to be in a

band or put out a fanzine. I figured if guys could do it there was no reason why I couldn't. I mean, it seems really weird to me to see some girls don't try. They don't try to do anything. To start a band or whatever. It looks just like the stupid Rock & Roll world where they let the guys dominate everything. It shouldn't be that way. Punk music shouldn't be sexist at all but it's been getting more and more sexist. You find all these guys singing songs about how some girls they know is a slut, etc., etc. At the same time I'm angry at girls who just sit by and let this stuff happen when they should be getting off their butts. I think it has to do with the way they are raised. You have these guys around you who are constantly saying, "Nah,

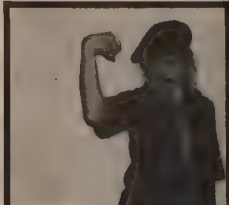


Photo by Sue

you're a girl, you can't do that." But that's NOT true. After a while they convince themselves that there are certain things that they just can't do, but if they set their minds to it they can!

**MRR:** Do they keep being reinforced negatively?

**Bess:** That's right.

**MRR:** Do you still see the "Punk" scene as a place where people can grow and change in a positive way? I am starting to see it more as getting in the way of people growing in certain areas. Are you optimistic still?

**Bess:** Sure, I think mainly because I'm not really around that many punks all the time. I go by myself and the people I'm around. I don't see all these negative attitudes. To me it's much more positive. So many interesting things have happened to me since I've been into Punk, and I know I'm much more of a stronger and more confident person because of it. You don't have to take the negative view, you can just shut your eyes and say "I'm not going to be part of that." I think it's personally up to the individual. If someone is dumb enough to think Punk is about going around smashing people's heads and beating people up because their hair is too long, or to be in a band because they think they'll get sex and drugs, then that's their problem.

~~~~~  
Helen and Lynn of the VIOGAs are now living in J.P. and are looking for bands. Need a vocalist or drummer? Write 'em c/o this mag.

**Bess:** There seems to be a lot of bands around these days who appear to be getting away with more of a thrash sound, which I think most people can easily play. All you have to do is distort the sound as much as you can and then play as fast as you can. We still want to have a powerful sound, but maybe slower. Not as slow as Flipper or anything like that. We want it to be more melodic, but not pop! We want to maintain a hardcore sound.

**MRR:** Did you ever write any lyrics to any of the songs The Wracks used to do?

**Bess:** I wrote, probably, about a hundred of them.

**MRR:** Which ones would you say are the most memorable?

**Bess:** There's this one song called BB9. The title really doesn't mean anything but a lot of kids up in Reno think it means Skate Boarders Fuck. Jones and I, when we were learning songs would say "B is a verse and 'B' is a break, so you have two 'B's, or verses, and a break. People just couldn't get it. Anyway, that song is about drug abuse. It's not about anyone in particular! I got ideas for it from several people. The lyrics kind of go: "You are so much different than you were before, and now the drugs are controlling your brain. It doesn't seem like I know you anymore." We did that one because we

# TRUE SOUNDS OF LIBERTY

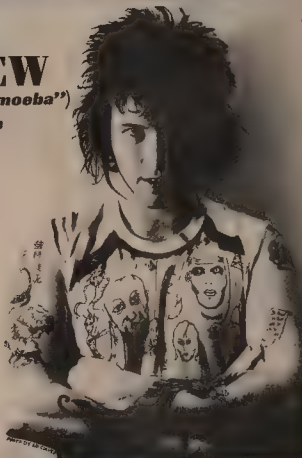
BENEATH THE SHADOWS-10 SONG LP OUT DECEMBER 1987  
PRODUCED BY TONY WILSON

## RIKK AGNEW

*Musical mentor of the Adolescents ("Amoeba")  
gives rise to 10 of his own songs. He*

*writes, sings, and plays it all.*

**ALL BY MYSELF**



FINNISH PUNK by Valtteri Vasko

Well, the whole thing began in '77. The earlier bands were influenced by British groups like the PISTOLS, CLASH, DAMNED and the AMERICAN RAMONES. They released some records, but forgot them—they were all shit. There's no reason to waste time on them.

In '80, the new generation of hardcore music rolled over Finland. Again, the influences came mainly from England (80 now come these Finnish bands sound more like American thrash bands)—ED, SUBS, DISCHARGE, CRASS, VICE SQUAD, COCKNEY REJECTS, and the DEAD KENNEDYS from the U.S. were the groups that inspired many Finnish punks to pick up guitars and start to go back. Like LANA, RATTUS, and KOKU-63 go back to '70, but 1980 was the year when most of the new bands—Terveet Kadet, KAOS, NEUROVISIO, etc.—appeared on the scene.

The major record companies don't want to have any contact with punk music. Only the Johanna (which signed one punk band, LANA) and Foko (RATTUS, KOKU-63, and Terveet Kadet) labels have put out some good records. Of course, it's better if the groups appear on small independent labels, but most people who want to form such bands don't have the money. A few labels don't have released records themselves. For example, RATTUS did their first two records, Terveet Kadet put out an EP on their own label (distributed by the record shops don't). However, even the record shops don't want to sell records on small labels as a result. Propaganda and Tutantato is dedicated exclusively to punk.

RIISTETTY



FINNISH



SCENE

NUKKEATTERI



KAOS



As I said, the main influences come from England. Most of the punks don't pay much attention to bands from other countries, except some U.S. bands like the DEAD KENNEDYS and BLACK FLAG. They follow every fashion which originates in the U.K. They see pictures of British punks and then dress like them and get haircuts like them. I don't think there's anything wrong with dressing differently, but it's stupid to follow others slavishly. When Jello's sampler came out here, many punks realized that there's something happening in the U.S. and that it's much better than British punk. The problem is that American records are very difficult to get in Finland. Only records by the DEAD KENNEDYS, BLACK FLAG, and the BOD BRAINS are easy to buy here, and it's so fucking expensive to order records by mail straight from the U.S. Of course, some punks (like Olli) aren't interested in U.S. stuff anymore. I think that's stupid because most of the U.S. bands are hundreds of times better than 93% of the British punk groups, but I still like British bands like DISCHARGE (the best punk band in the world), DISORDER, CHAOS UK, BLITZ, etc.

Nevertheless, my favorite bands are the Finnish punk bands. The only cities that have some kind of scene are Helsinki (the capital), and Tampere (most bands come from there). Helsinki has the biggest scene, lots of punks, but not too many bands. The best-known band in Finland, LANA, has there, as well as NEUROVISIO, is from there, as well as UNICEF. The ODDIRIPI, VARAUS and UNICEF. The only real rock club is Tavastia Klubi, but all punk bands are banned. But in February, Lepokkioluola, closed for two years, reopened, and now all the punk gigs take place there. Also Kulturi-klubi has booked some good gigs. But unfortunately, shows on the whole are rare. In Tampere, the gig situation is even worse. The Rocky club only books the big-name bands like THE EXPLOITED, UK SUBS, and DEAD KENNEDYS, with local support from

SPECIAL FINNISH SCENE IN THE RECORD REVIEWS



# L.A. Haus

1974-1980  
1975-1980  
1976-1980

## HAASTATTEU

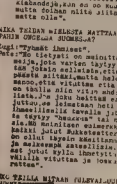
**OMU TEILAN VALIUTTEIJA**  
Peto: on seive, että joku on  
joutunut, josta ei saa mitään  
kukaan. Peto on valittu  
josta ei saa mitään. Peto on  
joutunut, josta ei saa mitään.  
Peto on seive, että joku on  
joutunut, josta ei saa mitään.

**HEIKKILÄN KOKKI**  
Peto: on seive, että joku on  
joutunut, josta ei saa mitään.  
Peto on valittu, josta ei saa mitään.



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joutunut, josta ei saa mitään.  
Peto on valittu, josta ei saa mitään.

**HEIKKILÄN KOKKI**  
Peto: on seive, että joku on  
joutunut, josta ei saa mitään.  
Peto on valittu, josta ei saa mitään.



The 81 band in the country, formed in '78. The line-up has changed many times, with Epe the singer being the only original member. He's joined by Charlie on guitar, Raitakka on bass, and Jusa on drums. They've made three 7" records and one LP. End, the original bassist, left the band in May, and now plays drums in UNICER. KMD-63 formed in '78 too, and their line-up at the moment is Latta-vocals, Sino-guitar, Futu-drums, and I don't know the new bassist's name. The old know the new bassist's name. They've joined the army in June. They've released one 7" EP, a 12" mini-LP, and in July they've recorded an album (16 songs), that'll be out soon.

**RATTUS** comprises Jaka-vocals/guitar, Tomppa-bass, and Vellu-drums. Formed in '78, they've put out three 7"ers and one 12" EP, the first two on their own Hissipilli label, and the last on EOKS. They were quite two on EOKS, very raw and fast, but they are very raw and fast. They are now recording a 13 song mini-LP, for which Puhos is drawing the cover. KANDOS got together in '80, with Jaka (the original guitarist) on vocals and Jone on guitar. Nappi on bass and Jone on drums. They are on the Jaka's compilation "El Toimii" and three on the upcoming EP, and three on the upcoming EP. KANDOS sampler LP. On each of these discs they have different line-ups.

Photo by M. Saarinen

## TERVESE KADET

**RATTUS, KMD-63, PROBLEMS and LAMA.** It's a real good place, but the owners don't want to book local acts. Every fucking town has hundreds of discos, but nowhere for punk bands to play.

## RATTLE

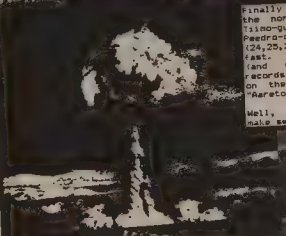
## RAJOITETTU YDINSOTA

The stupidest thing of all is the lack of co-operation between Tampere punks and Helsinki punks. They mutually hate each other for no obvious reason. Tampere bands can't play Helsinki, and Helsinki bands, except for LAMA who are vice-versa, really support each other. Helsinki punks really support each other, know each other, and are good friends, but in Tampere there's no solidarity at all. The bands hate everyone, everyone's jealous. It's very sad. If the Finnish scene would be very unite, but if things stay as they are, there's no hope.

As for the other cities, Lahti (the third-largest) is very boring. When I was there recently, I didn't see any punks, skins or kids, and I don't know of any bands from there—just hundreds of normal disco youths. Turku, the fourth-largest, has only one punk band VAPPA PARSY, but they're not very good. It's more a town of hippies. From Seinäjoki, I'll APPART, KONKURSSI and ABACIO. NUKETEATTERI (ex-STALIN) is from Mantymäki, RATTUS (ex-Vilppula), RUTTO, SYNTI and KARESTA and now come from Helsinki. There must be more bands, but I don't know about them.

The Tampere bands are KMD-63, KANDOS, RISTITTY, BASTARDS and DISCOST. Also from Tampere, unfortunately, are those nazi-skins, who are very violent, and beat up punks and hippies. It's not very safe to walk the streets there, especially on weekends. They had a band called TENWATKIO, but they broke up in June '81. To my knowledge, they did only one gig, doing "sag hell" and all that from stage.

Now something about the bands. LAMA



THE OF APARTS

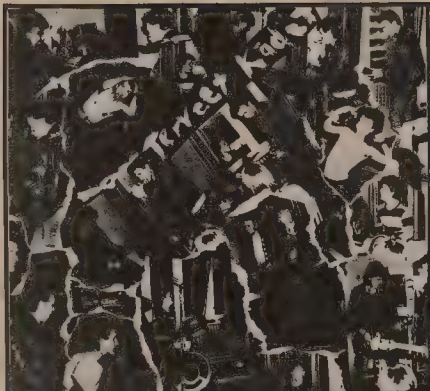
SAXES OF VAPPA PRACI

VELLU OF RATTLE

BASTARDS



Photo by M. Saarinen



Written by Olli, appeared originally in Schrik magazine.

**WUKKETHEATER** (puppet show) are ex-STALIN. STALIN made a 6 track, self-financed EP in 1980. They've got no records out, but they have 3 tracks on a W. Tuus-tante cassette collection. They are: Welmo-vocals, Japa-guitar, Tika-bass, and Vendo-drums. **IDIOOTII** formed in 1978, and are very good. Their new 10 track cassette is really hard. **THE EXPLODED** are from Korpi-lahti (the one and only punk band in Korpi-lahti, which is a real dead city) and have been together since 1981. They are: Riikheil-vocals, drums, Kato-vocals, guitar, and Vanno-vocals, bass. **A.D.L.-Anti-Bisco League**. Noise not music. Grunting and guitar wanking. Ugly and Fast. **Anti-disco. Anti-war. Anti-religion.** **KOHU-63** are: Latta-vocals, Slow-guitar, Fetu-drums and Jaska-bags. **VAPAA PÄÄSTY** are a 3 piece from Turku. Sakko-bass, vocals, Rano-drums, vocals, Tenu-guitar, vocals. They've got 4 songs in "Systemat of Total" (system doesn't work).

The biggest band, here in Tampere is **RIISTETTY** (the Exploited) They are: Lohent-vocals, Kape-guitar, Pien-bags and Etyty-drums. They are banned from many places cuz they always break them... They've an EP together with **KAAOS** (a 5-track EP 4 tracks each) and a 7 track EP on P. Tuus-tante. Speaking of **KAAOS** (Chaos), they are another popular band from Tampere. They are: Jukka-vocals, Peka-bass, Japa-guitar, and Jaska-drums. They've done 2 EP's, Laska and Vapaa Paasy. Both have been selling in England and Germany too. They're going to Denmark this summer.

alright  
truth of whome the shit: there is NO  
anything you'd call as "scene" in  
finland coz all the puns are just  
hating each other and there is NO any  
kind of solidarity between finnish  
puns, wh.  
there's lots of punk around but  
jassuk...  
anyway

band no. 1 is definately **LAMA** who come  
from Helsinki they've done three  
singles and an album, there's lotta  
other punk bandstoo in Helsinki but  
nobody knows what's goin' on  
there, Helsinki scene quite divided  
from other finland's, i perhaps vute  
knows more about Helsinki scene and  
will tell about it)  
wh no. 1 band in Tampere is **RIISTETTY**  
who've done two EP's both  
ville, contact to: em: Jari  
Viippo, Asemakyla, 37500 Kulju, Finland.

other Tampere bands with records are  
**KAAOS** who are or P. Tuus-tante records  
and **BASTARDS** who just put out 10 track  
EP on Propaganda Records, there's as  
well some smaller bands but who cares.

only Turku HC band i know is **VAPAA  
PÄÄSTY** who got one EP.

also Lahti is one of the country's  
biggest towns and there's only one  
thrash band **VAU!!** they've got one  
album and two singles, all great.

there's several band around country  
such as **TERVEET KADOL** whose address i  
don't remember and **RATTIG** whose new EP  
came out 8 months too late coz they're  
so dummy. so that's it good night,  
JASEN Z.  
write to us: TURPPA KIINNI JA MUSSI, POB  
82, 33201 Tampere 20, finland.

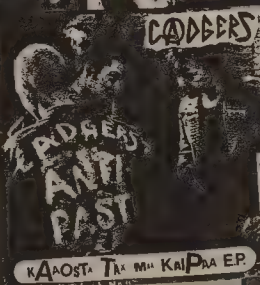


Photo by R. Nuntanen



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**Special Thanks in compiling this article to  
VOITTO VASKO, OLLIE, and MARSIKAMMA/KI**



We're at a point in the punk scene now where a lot of bands are ready to 'hit the road'. But are they really ready? We asked Mike and Cindy Vraney, who are the personal and business managers for the DEAD KENNEDYS and SOULS OF MISERY, for their cumulative knowledge of booking and touring for bands to take advantage of. And they said that their approach is one of helping out the scene, and not being secretive. Besides preparing a hard information for this piece, they've also been gracious enough to share with us their philosophy.

Mike starts... "A prerequisite to going on tour is believing in your own music, more than the illusion of making money or gaining fame. You've got to go to advance work, such as promoting yourselves via local scene. The motivation must be a personal reason to reach out. It isn't like there's anyone out there preparing a tour for you. You'll be lucky if you make gas money and eat burritos. It's more like paying to play. Even the so-called known bands, the 'second-level' bands like MISFITS, etc., only make \$300 here, \$100 there, a fill-in show at the last minute. There's only a handful of real 'punk clubs' in the country now, and they come and go all the time. By the time people read the list here, half of them will be obsolete.

Vraney feels that it is important to work with the grassroots levels in other scenes. "We're not the kind of people who care enough to help you in their town, and also with 'kid' promoters. Outside of the 'big-shot', all there is out there are backyards, and 'kid' promoters who will take \$100 and rent a hall. They're the kind of people who will seek you out, long before a promoter will even have heard of you. They're the ones who should be cultivated and supported, because they're part of the scene. Too many bands will work with one kid promoter once, and the next time around will go to the big promoter. They don't stick it out; they aren't patient. Mike should know, since that's how he started, as a 'kid' promoter doing the DK's, DEVO, etc., in Seattle, not too long ago. "He and my friends didn't even know you were supposed to make a percentage."

While on the subject of promoters, Mike and Cindy had a lot to say about a certain promotional approach many take. "Some promoters really hurt the scene by having such high ticket prices, resulting in a lot of people not going. It's cheaper we do shows, the better. A lot of the N.V. booking agents, who think JFA is a 'big scene' with 'big dollars', are sending out these bands where certain promoters end up making huge quantities of money than Charge or SOULS OF MISERY. VILK SGUARD, etc. It's a scam. Now these agents are finding out that there are less and less places to play, so they'll come down in what they demand. Ultimately then, we can put on a show where AMBLIC MC will play, and the second to TSDQ, where we can tap into the local scene from the ground level, and where the quantities are 5 times lower than what they initially demanded. That puts it all into reality. Robinson continues paying outrageous guarantees, setting bad precedents for bands' inflated expectations, then it distorts reality, both in terms of how big a scene is, and how 'big' a band thinks they are."

The Vraney's feel that there is a lot the audience can do about this. "The fans have a lot more control over the situation than they realize. They can

refuse to go to a \$9.50 show that shouldn't even happen. You don't have to support a band that's trying to rip you off. We just did TSDQ-FLIPPER in Hollywood for \$6.50. Recently though, FEAR played for \$8.50, the BLACK FLAG extravaganza was \$9.50, DISCHARGE \$9.50 etc. \$6.50 is a steal. We did that show at the Elite Club 16 bands, including DK's, BAD BRAINS, TSDQ, for \$6, and we were able to pay everybody more than adequately. We paid out over \$4300 to bands—a gross of \$8000. Production was \$3000, and we were still able to pay opening bands \$100 or \$200. Anyway, the scene should be the product of the economy, of what it takes to promote a show, produce it correctly, and not screw anyone. The only way it can grow, and not stagnate.

BF should get on its toes or its scene is gonna cease to exist, cease to be creative, and is going to be dictated to. Don't support the rip-off shows, and go to the shows that help the scene. Match out for scam bands, like BAD BRAINS, that screwed everyone on their fast tour, and next time around have to play for all the big-shot at such higher prices. Mike feels that "greed and stupidity often get the best of bands". The CIRCLE JERKS went to a high-powered straight music agent, and the agent had no idea about the scene, and ended up playing in a bunch of over-age places, with extremely poor prices, and no word of reputation, never mind losing

good to be critical, as you are, but you should also distinguish in your record review column, bands that help the scene, and those that don't. It's necessarily like their latest records. Bands should be given credit for scraping it together to put out a record, or for being conscious of ticket prices. Bad press won't necessarily hurt a band like TSDQ, or if it will for some of the smaller bands. Be clear that even if you don't like the music, support their policies. TSDQ, an example which we've cited a lot because we know them best, have toured the country twice and barely broke even, but they supported those local scenes. The KENNEDYS, who might put out a band that we don't like, should continue to be recognized for what they have done for the scene, and continue to do it. We should be given some artistic leeway, but not to the point of a blind (deaf) ear."

Finally, back to the subject of the 'state of the scene', they feel that "bands have to become more humble instead of complaining about 'when do we play' or 'what do we get out of it'—pecking order bullshit. If there were more concerned about working together and pulling off a show—why not?—they could get a \$200 guarantee, put \$100 of it into a good P.A. for a good sound. Bands that play for half of what the other way say, the CIRCLE JERKS get, but they get a better representation of themselves, and an appreciation of the scene. You can do that and still budget it to the lowest expectation and guarantee."

On the subject of another kind of representation, Mike says that if a band wants to have a manager, it's most important that they share values, that he or she must represent the bands values, and not the other way around. "A lot of my opinions, motivation, and direction have come from Biefré. A lot of what he's preached, he's done. Like anyone, he's a hypocrite sometimes too. But he has ideals which I try generally to fit within."

Well, you might ask, what the hell does all this philosophizing have to do with 'how to tour'? Basically, the connection is motivation and integrity, which still dealing with reality. The way Mike and Cindy run their business, their dedication to their scene, and their acceptance of their willingness to not only share their ideas, but their information, is an example of not only 'how to tour', but how to go forward in whatever you're trying to accomplish—that the key to a successful venture is not only having the data, but having a commitment to something greater than your own individual interests and desires to 'do it right'. But as Mike warns, "It's not enough to go practice and be idealistic, you're gonna have to go out and put it to work." In the case of touring, he and Cindy have the following suggestions:

1. Go out and be heard
2. Pursue all the info you can get, follow leads, make contacts
3. Develop tools, like graphics, photos, tapes, posters, and mailing lists
4. Forget the illusion of money, and don't forget the same
5. Make schedules, plan strategy

# On the road

\$5000-6000 in the process. It's a bad reflection on that band."

Unfortunately, there are only a handful of bands that give back to the scene—DK's, TSDQ, RDC, DOW-FLIPPER in Hollywood, and SOULS OF MISERY in the N.V. A lot of bands around the country on a local level—MASSACRE GUVS in Salt Lake City put on all the shows there, REGALY RED in Houston, MINOR THREAT in D.C. some bands like KNAUT in NY, who are a good band and get a lot of media hype, aren't really using their new-found popularity to help the overall scene. TSDQ are great because they are producing their own shows. They've had a lot of bands play, have cheap tickets, and go to the scene, and not take advantage of it, like many bands who just use people and the scene as stepping stones. Not everyone likes them, but they've presented a variety of music, have a mixed crowd, and that basically was what the scene was originally—youths banding together, liking new music, doing something different. An alternative—originality, something to say. Same with MASSACRE GUVS and JFA, they've helped the scene, and musically they're not being dictated to—they have their own personality and originality.

The Vraney's both took a moment here to disagree a bit about something they feel. "Heinous Rock 'n' Roll" has been negligent about. "We feel that its

As far as what to investigate when talking to promoters, they recommend:

1. Ticket prices—they should reflect how many people you can realistically draw
2. Size of the venue, stage dimensions
3. Age limits
4. What the "security squad" is like
5. What types of shows they've done before—find out who's played there, and call them up
6. Terms—guarantees are alright, but should never exceed what the expected minimum turnout is going to be.

If there is a 50 ticket, and you expect 1,000 people, but there's only a \$3,000 gross, then you can easily ask for a \$500-\$1000 guarantee for one or two bands, knowing that with even half a house you'll pay all expenses and the guarantee. It doesn't put anyone in jeopardy, and you have a lower ticket price because of it. You these questions before you agree to terms.

One other bit of information, for a 5-6 week trip: figure that gasoline will run about \$2,000 for 1 vehicle. Strive for the low ticket, as well as getting the most for your band, helping out the promoter if he does his job, and the scene doesn't get screwed. Also, find out about all of

D.K., as much as generalizing. He takes a look at this listing of possible places to contact, which was current in late October. Things change fast, so be flexible and be realistic.

Mike and Cindy will be moving to LA soon, but will soon coordinate a "booking organization" out of SF, where any band can call to get current information on shows. They won't be able to book everyone's tour (as they are already very overextended—one reason for their lack of full-time attention to Alternative Tentacles), but they will provide the best of bands to make the best of.

More on this in the next issue.

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# AK 47 KNOW YOUR WEAPON

Peter Urban

England gave us the SEX PISTOLS and the CLASH, they gave Ireland 800 years of colonial, imperialist, and neo-colonial oppression, including massacre, slavery, repression, economic deprivation, and humiliation. Today this remains the gift that keeps on giving. During those 800 years the Irish have risen against England in virtually every generation, and today, the war goes on.

It would be impossible to outline 800 years of history in this article, so I will come quickly to the point. In 1921, 26 counties of Ireland gained semi-independence from England, but remain a neo-colony; six counties are still occupied by the British Army. In those northern six counties a war is going on, not a religious war, as some newspapers would have you believe, but a war of national liberation. On one side are the Irish guerrillas, on the other are the British Army and the gun thugs of the so-called Irish Protestants, who are actually non-Irish planted there centuries ago to keep Ireland forever a part of England.

In the late sixties and early seventies the Irish of the north, taking a cue from American blacks, formed civil rights organizations and staged marches to gain a wee bit of decency from their British overlords, who kept them overwhelmingly without the vote, without jobs, ("workers against work" might think this an asset, but unemployment by force & by choice are hardly the same) and in fear for their lives and they got an answer from England: it died. While the war of words and politics goes on, since that date, the Irish realize that force of arms translates to basic self-defense.

Those arms are held by the Irish Republican Army and the Irish National Liberation Army. Representing those forces in the political sphere are Sinn Féin and the Irish Republican Socialist Party. The latter, in both cases, represent something relatively new in the struggle, the joining of the struggle to unite and free Ireland, with the goal of a democratic socialist Republic recognizing that Irish workers can not be free under capitalism. The I.R.A. has more recently adopted this line as well, but still has many members of the older, more conservative style.

The I.R.A. and I.N.L.A. usually get lumped together in the press, or the I.N.L.A. is simply ignored, but it is an active fighting force. Three of the men who died in last year's hunger strike were members of the I.N.L.A., which recently had a stunning offensive against the British Army. They and the I.R.S.P. are also under heavy repression right now, with scores in jail or on the run.

So, since they do not pay us to write for this rag, here is the advertisement: Prisoners have dependents, dependents need money, legal hassles cost money, propaganda costs money, and it is needed now. Anyone out there interested in doing a benefit concert for the I.R.S.P. and prisoners (anywhere in the country), contact me care of this magazine. Cash is one of many weapons, join in the struggle for an Irish Socialist Republic.

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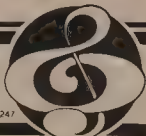
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Wes Robinson has been putting on punk gigs in the Bay Area for 4 years now. He started with a little hole-in-the-wall in Berkeley called Ritcos, doing great attitude shows like the likes of the DILS, AVENGERS, D.T., CONTROLLERS, etc. For a while he was a mainstay in the East Bay scene of Rock Against Racism, perhaps the only one who did not lose his sense of humor during all the internal squabbles. He later moved on to do medium-sized shows at Rutchie's Inn and the Elite Club, but for some reason, as of late he has been hell-bent on do-or-die (usually die) extravaganzas like the Eastern Front, Summer Slam, and Discharge at the Oakland Auditorium. This interview of the former beatnik was done by Cliff Carpenter.

**MRR:** How did you get started doing punk?

**Wes:** I was active in theatre previously, and one night, a few years ago, I went to a show at the Mabuhay with a friend and saw the Mutants, Negative Trend, and the Sleepers, and it occurred to me that this was probably the best theatre in San Francisco. And I've seen that it was at the time. And then I got to know Ted Falconi, who was with Red Command at the time, and he influenced me to start going to shows, seeing more bands and I really started getting interested in punk music and then I decided to get involved producing shows again.

**MRR:** Are you doing shows anywhere other than the Bay Area now?

**Wes:** Yeah, I just did a show last week at the Olympic Auditorium, the Summer Slam with Chron Gen, Vice Squad, Circle One, Rage Against the Machine, Wasted Youth, and others... still didn't break even.

**MRR:** Do you want a steady club?

**Wes:** Uh, um, no, um no, I really want a delicatessen. No no really, I am serious. I wouldn't mind having a small restaurant, or something like that. I don't think I'd want to do shows every night though. I'd like to have a space where we could do shows when I wanted to. All kinds of music, though. You can't do everything, you know, it's a lot easier to go and watch someone else do it. But I'm really into the business of doing shows, and that's why I keep doing them.

**MRR:** Is it hard to find facilities to do gigs?

**Wes:** It's very, very difficult to find a facility to do a punk gig in LA. It's impossible to find a place to do shows there now and as far as I can see there's no neighborhood that can stand an onslaught of punks. My second show with Chron Gen at the Elitishky had to be cancelled because of problems with the kids and the cops. The only venue that I see there is the Olympic Auditorium, because the people that run the place don't get scared if you mention Punk Rock; the place is a consent fortress and there is an immense parking lot around it and therefore no neighborhood to be intimidated by its presence.

**MRR:** You've come under criticism from bands about the guarantees not being there?

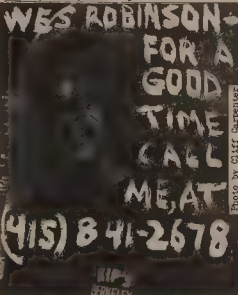
**Wes:** Yeah, but they don't really hold it against me. They know that if they work with me then I'll work with them. If it doesn't come in the door then I have to make adjustments, and everybody gets lowered.

Unfortunately, punk is very self destructive, you know that, it's very kamakazi, including myself; there aren't very many people who have been doing shows for five years that always lose money. But the losses, in most cases, are nominal, so you can recover, until you get the nerve to try again...couple hundred here, couple hundred there.

Usually, how I offset the losses, on a local level, is that if it doesn't come in the door, what I have to do is re-adjust my arrangement with the bands. On a local level...you see-I'm not a patron-I can't go to the bank on most of these shows.

**MRR:** How have you done on the Eastern Front shows?

**Wes:** Both the shows lost money-but I only lost half as much money on the second show. I did go overboard on the first one-putting out the program, having the whole show videotaped, the publicity-I advertised in



BAM for three months, bought billboards, and, of course, it was expensive to run, being two days. We had more people paying in the second Eastern Front in one day than in both days of the first cause everybody snuck in the first time. It was just a big party, an expensive party. I hope to recoup my losses with the album.

Immediately after the first Eastern Front show I retired from music, and then I started getting involved again, and suddenly there's another one.

**MRR:** How have East Bay shows drawn?

**Wes:** I've learned the hard way that you never count on anybody going to the East Bay for a show, it's too far away for most people in the city.

The scene here is a lot younger than the LA scene, the old punk rock scene here died, and the scene was reincarnated in LA a lot sooner than it was here. It is just getting started here again, whereas in LA bands like Circle Jerks, Black Flag, TSOL and even the newer bands like Social Distortion and Circle One have been together a lot longer than most of the bands we have up here.

**MRR:** How profitable has it been?

**Wes:** The first 'big punk gig' I ever did was the Fear show. It was shortly after the movie DECLINE came out

and I knew they would draw very well so I took a chance and I guaranteed the band a lot of money and it's the only punk rock show I ever made money on...in my life.

**MRR:** You're not losing money on all shows?

**Wes:** No, but I lose money on many shows.

**MRR:** Why do you keep doing it?

**Wes:** I like producing shows, and I know that it will all come back to me, one way or another.

**MRR:** How do you structure what the bands receive?

**Wes:** Most of the stuff I've done has been on a local-yokel level and I almost always lose money-I'm really committed to the local thing, but it is very difficult, because trying to get the logistics correct, etc. I guess I should work on a percentage arrangement-it always ends up being a percentage thing because if you talk about guarantees-if it doesn't come in the door then a guarantee is just a myth. And nobody, but nobody, on this kind of level gives the band what has been guaranteed-if it does not come in the door.

**MRR:** You've had some violence at gigs recently. The Misfits gig fell apart at the Elite Club, the drummer from Wasted Youth got hit with a bottle at the last Eastern Front, the singer from the Sleepers got slammed off the stage, why the problems?

**Wes:** The problems with the Misfits at the Elite Club as well as the drummer from Wasted Youth at the last Eastern Front was all of our faults. It's our fault for tolerating beer being thrown at all these times we've been doing it so long, you know. We're the only place in the country where they do it...only place in the country! And if a band has never faced this kind of thing before, and all of a sudden all of these things are coming at you, people are beating up your brother, and your friends are getting chased-it's easy for things to get out of hand. And we all have to shoulder the responsibility for these things.

I think that the incident at the Eastern Front should really be a straw that broke the camel's back as far as audiences in this area thinking they can do anything they want with impunity.

**MRR:** Has much damage been done to the clubs?

**Wes:** Usually I just have to buy paint to start painting; it's usually not costly or anything. There's never any large amount of damage at a gig that has to be replaced. Unfortunately, the last time the Sleepers was in the neighborhood around the club.

Whenever I have security nothing would happen-everyone is such an angel, and I say that as an added expense I don't need it...and then there are problems.

**MRR:** Even though you consistently lose money you continue to do punk gigs - how much longer?

**Wes:** I'm going to have to do something, and I say that as an added expense I don't need it...and then there are problems. I'm not a bottomless pit here.

Count on me being around for awhile doing more and more shows. I've been doing this...this long, I can't stop now.



THIS IS THE SECOND IN A SERIES ON POSSIBLE ALTERNATIVES TO THE CURRENT MONOPOLY CAPITALIST ECONOMIC SYSTEM. THE FIRST COVERED DADA AND FUTURE ONES WILL DEAL WITH SOCIALISM, COMMUNISM, ETC. THIS ONE IS A PRIMER ON ANARCHY, THAT MUCH USED BUT SELDOM UNDERSTOOD TERM. IT ORIGINALLY WAS PUBLISHED AS ISSUE #1 OF PROPAGANDA MAGAZINE. ANYONE WISHING TO CONTACT THEM SHOULD WRITE % VEE - 155 EAST 2ND ST APT B NEW YORK, NY 10009


**PROPAGANDA**  
(at least we admit it)

**IN THIS ISSUE:**


THE ANHEADS,  
POSEURS, KNOWNOBS  
+ CUNNOS READERS

**GUIDE**  
to  
**ANARCHISM**

OR  
everything you wanted to know about  
ANARCHY but were too lazy to find out about.



IN ORDER TO REACH OUR FUTURE READER... WE'VE ANCHORED

HEY YOU, WHAT DOES  
THAT  STAND FOR?  
WHAT DOES IT MEAN?

UH... DUH... I DINNO, ANARCHY  
CHAOS... YOU KNOW... EVERYONE WEARS  
ONE... IT LOOKS COOL...

LISTEN F\*CKHEAD... YOU SHOULD KNOW THAT

**ANARCHY** means **NOONERULES**

NOT CHAOS! NOT mindless ROUTING + VIOLENCE! ANARCHY  
IS SIMPLY A STATE OF SOCIETY IN WHICH NO ONE RULES ANOTHER.

**ANARCHISM** IS

A Political + Social Theory WHICH HELDS THAT  
+ Everybody should LIVE FREE FROM OPPRESSION + FORCE  
+ Freedom + that one HAS THE RIGHT to DECIDE  
+ ONESELF + each other WITHOUT ANYONE ELSE'S  
INTERFERENCE.

ANARCHISM, in a state of society without  
government or law, is political and social disorganization  
to achieve of government + law control. It is a theory  
which regards the union of rules with the absence of all  
direct or indirect government as the political ideal.

AS PRINCE PETER KROUTNIK (A POWERFUL RUSSIAN  
ANARCHIST THEORIST) once said



anarchism is a principle or  
theory of life and conduct  
under which society is organized  
without a government - harmony  
in such a society being obtained  
not by submission to law or by  
obedience to any authority, but  
by free agreement and balance between  
various groups territorial and  
professional. freely constituted  
for the sake of production and  
consumption - as also for the  
satisfaction of the infinite  
variety of needs and aspirations  
of civilized beings.

YOU SEE, FOR AN ANARCHIST SOCIETY TO WORK, IT WOULD  
BE **UNIFIED** BY -

1. **COOPERATION**
  2. **MUTUAL RESPECT FOR INDIVIDUAL FREEDOM**
  3. **ABOLITION** OF ALL COERCING FORCES IN ALL FORMS OF SOCIETY
  4. **PERSONAL SELF-DISCIPLINE**
- NO WAY, ANARCHY  
WOULD NEVER  
WORK! IT WOULD  
LEAD TO CHAOS!  
PEOPLE AS CHAOS!
- ... NO ONE RULES!

WELL, IF A **GREEDY, SELFISH** SOCIETY (such as this one)  
WERE TO SUDDENLY COLLAPSE, **CHAOS** WOULD  
CERTAINLY ENSUE. YOU SEE, THE PEOPLE WOULD NOT  
BE READY FOR SUCH A RADICAL CHANGE AS **ANARCHY**.  
THE **GREEDY** WOULD **EXPLOIT** + **POWERMONGERS** WOULD  
FIGHT FOR **POWER!** BUT UNDERSTAND, THESE TYPES  
ARE NOT ANARCHISTS... THEY'RE **PERVERTED ANARCHISTS!!!**

**ANARCHISM** WILL NOT WORK IN A SOCIETY  
WHERE PEOPLE ARE ACTIVELY COMPETING AGAINST  
EACH OTHER FOR PERSONAL GAIN. IF THERE  
WERE NO RULES IN A COMPETITIVE SOCIETY,  
MANY PEOPLE WOULD GLADLY KILL EACH OTHER  
OFF IF IT MEANT THEY'D END UP WITH MORE  
POSSESSIONS. AFTER ALL, THEY'D SAY IT WAS  
NATURAL - SURVIVAL OF THE FITTEST! HOWEVER  
IN THE FIRST PLACE, SOCIETY DOES NOT  
MEANT TO FIT ONE MAN AGAINST ANOTHER, BUT  
RATHER TO USE THE COMBINED POWER &  
RESOURCES OF MANY PEOPLE COOPERATING  
TO REACH COMMON GOALS MORE EASILY.  
THIS ALLOWS FOR MORE SPARE TIME FOR AN  
INDIVIDUAL'S WANTS + NEEDS. NO MORE  
ENERGY IS WASTED FIGHTING OTHER PEOPLE  
OFF TO GET FOR PETTY EGOTISTICAL GOALS  
DIDN'T FIGHT....

**UNITE!**

... NO ONE RULES!

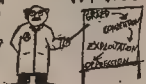
**FREEDOM** is not simply the ABSENCE OF BOUNDS  
it requires COOPERATION + RESPONSIBILITY

**COOPERATION** is the "LAW OF CIVILIZATION"

**COMPETITION** is the "LAW OF THE JUNGLE"

Human instincts: Freedom, cooperation, understanding, animal instincts: selfishness, competition, ruthlessness. In a competitive society, the greedy fight each other in order to maintain + increase their power. In the process, the vulnerable are **EXPLOITED** + **OPRESSED**.

Therefore competition in an **ANARCHIC** society would have to be **ELIMINATED**!



BUT AMERICA'S CAPITALISTIC ECONOMIC SYSTEM IS BASED ON COMPETITION.

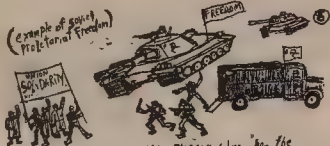
Well, in order for an ANARCHISTIC society to succeed, **CAPITALISM**

WOULD ALSO HAVE TO BE DESTROYED!  
WHAT ARE YOU, SOME KIND OF COMMIE?

Yes and NO! However, in order to even discuss COMMUNISM we must first distinguish between it's Political + Economic Ideas. The fact is that today the word "COMMUNISM" (an ANARCHY + DEMOCRACY) is distorted + interpreted in different ways in its Economic + Social ideas. Communists have 2 points. It believes in a **CLASSLESS** society.

**COOPERATIVE** society where all economic activity is controlled by **INDIVIDUAL** committees for their own good. This... **NOR RICH, NO POOR, SOCIAL + ECONOMIC EQUALITY!**

(example of Soviet Protectional Freedom)



BUT "Communism" as it is in Russia today "has the ALL-POWERFUL GOVERNMENT in control of Society. Therefore it is just another **TOTALITARIAN DICTATORSHIP** that has betrayed the original socialist peoples. Instead of **INDIVIDUAL** committees willingly + cooperatively administering their own affairs, the central Government (in the place of "People's Workers" to elect) **FORCEFULLY CONTROLS** all aspects of Society. In order to maintain its own stability, it treats societies members is like with its **ARMY, POLICE** + jails all citizens who oppose it. And like all **GOVERNMENTS**, it only interferes in its own greed.

WHAT DO YOU MEAN BY **OFFICIAL GOVERNMENT**?  
Understand, **NO GOVERNMENT CAN OFFER TRUE FREEDOM** all governments have sought to maintain power + protect the interests of those in control of the power, using **WAR, MURDER, TORTURE** + **SOCIAL CONDITIONING** TO ACCOMPLISH THEIR GOALS. (THAT'S WHY NO GOVERNMENT LIES NO GOVERNMENT)

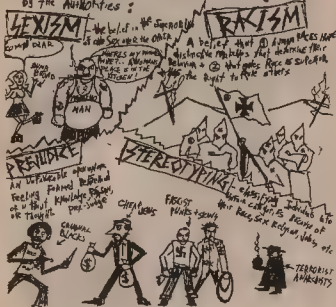
Yeah, but this is a **DEMOCRACY**!  
This "Government" isn't bad... it's run by the people.

**BULLSHIT!** although a "Democratic" government is relatively better than most, is still a government with its own mind, interests + objectives. BUT, understand, America's government is **NOT** a true **DEMOCRACY** but is rather a **REPUBLIC**.

**Freedom** is limited in a democracy. In a democracy, it is a **TRANNY** of **MAJORITY** over **MINORITY**. This is **MAJORITY** + **MAJORITY** rule. (For example)



BESIDES THIS THERE ARE MANY MORE SUBTLE FORMS OF OPPRESSION IN OUR SOCIETY. IN ORDER TO KEEP THE STATUS QUO, & THE GOVERNMENT SAFELY IN POWER, THE AUTHORITIES TRY SOCIALLY MARGINALIZED AS THEY WON'T MATE & FIGHT FOR THE FREEDOM AND FULL EQUALITY! AND SO THE VARIOUS FORMS OF OPPRESSION ARE EVIL-TOWNS INTO OUR SOCIETY & PROTECTED BY THE AUTHORITIES:



## ⑤ NATIONALISM PATRIOTISM IMPERIALISM

- THE BELIEF IN THE SUPREMACY OF THE NATIONAL IDENTITY & THE POLICY OF ATTEMPTING TO EXTERMINATE THE RACE OF OTHER NATIONS & TOSE TERRITORIES. PATRIOTISM & NATIONALISM IS THE BELIEF IN THE UNITY OF ALL COUNTRIES. PEOPLE IN ALL COUNTRIES.



MOST ORGANIZED RELIGIONS ARE OPPOSITE TO THAT THEY ATTACK MAN'S SOUL BY SUBMITTING TO DOCTRINE RULES & MALLS OF GOD'S FROM ABOVE. MAN IS NO LONGER FREE & QUESTION & DECIDE WHAT IS RIGHT FOR HIMSELF. HE MUST SUBMIT TO SOMEONE'S DEFINITION OF A HIGHER AUTHORITY & WITHOUT QUESTION FOLLOW HIS RELIGIOUS WHO CONSIDER ALL HIS BELIEFS AS DIVINE REALITIES. FURTHERMORE EACH RELIGION COMES AGAINST EACH OTHER FOR POWER & PRESTIGE. JUST THINK HOW MANY WARS WERE FOUGHT IN THE NAME OF GOD.

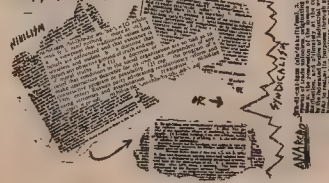


so, WHAT DOES AN ANARCHIST suggest WE DO?

WELL YOU SEE THERE IS NO ONE SINGLE ANARCHIST THEORY OR WAY OF CORRECTING SOCIETY! EVERY

ANARCHIST HAS HIS OWN IDEAS AND GOALS! ALL ANARCHISTS AGREE, HOWEVER ON LIVING A LIFE TOTALLY FREE OF ALL AUTHORITARIAN RULES & FORCE.

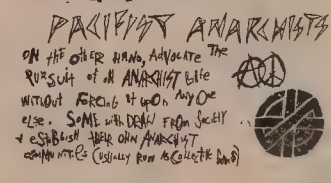
SOME OF THE MAJOR SCHOOLS OF ANARCHIST THOUGHT ARE...



## ⑥ REVOLUTIONARY ANARCHISTS

BECAUSE THAT REVOLUTION IS THE ONLY MEANS BY WHICH THE MASSES WILL BE ABLE TO ESTABLISH AN ANARCHISTIC SOCIETY. THEY BELIEVE THAT UNLESS THERE IS A REVOLUTION THE GOVERNMENT WILL CONTINUE TO MAKE A WAY OUT OF AS MEANS BY MANIPULATING THE PEOPLE & ECONOMY. REVOLUTIONARY ANARCHISM CAN BE SUCCESSFUL ONLY WHEN THE MASSES ARE READY FOR COMMITTED TO ANARCHISM. ANARCHISM IS FORCED UPON AN UNREADY PEOPLE AND BE BE USELESS, LEADING TO CHAOS & RE-ESTABLISHMENT OF GOVERNMENT.

ON THE OTHER HAND, ADVOCATE THE PURSUIT OF AN ANARCHIST LIFE WITHOUT FIGHTING IT UPON ANYONE ELSE. SOME WILL DRAW FROM SOCIETY & ESTABLISH THEIR OWN ANARCHIST COMMUNITIES (USUALLY RUN AS COLLECTIVE BODIES)







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# KNOWLEDGE IS POWER

-Jeff Bale

## REVIEWERS:

(JB)JEFF BALE  
(RF)RAY FARRELL  
(RS)RUTH SCHWARTZ  
(JS)JOHN SILVA  
(SS)STEVE SPINALI  
(TY)TIM YOHANNAN



Well, here we are with our third issue, and the review section is larger than ever. We'd like to thank all of the small labels and hands who are sending us stuff and helping us keep our coverage comprehensive. We now receive items that we'd otherwise never find, such as alternative European releases and American limited-edition obscurities. These relative rarities are especially valuable, so if you want exposure for your unknown classic, please send us a couple of copies.

Beyond that, I don't have too much to report on or gripe about concerning our review policy this time around. Ken from Chicago thought that my categorizing of punk subgenres in ISS #1 would only encourage the more narrow-minded punks to compartmentalize music according to their prejudices, a point very well taken. Believe me, I agonized over the wisdom of

such categorization for some time before deciding that the dual advantages of 1) helping newcomers get their bearings, and 2) facilitating the review process, outweighed the obvious disadvantages. We cannot allow the labelistic inability to prevent us from trying to provide information of general utility, can we?

Also, fellow reviewer and vinyl junkie Byron Coley (of New York Rocker fame) noted that the large number of records which are better than average but less than extraordinary would make it difficult for those with limited funds to select the best options. That is certainly true. He then went on to suggest that we rate records numerically (with asterisks or check marks) to help people make selections, although he recognized the obvious artificiality of the rating process. Personally, I have doubts about the wisdom of

such a system. It adds all sorts of unnecessary complications—for instance, we'd have to rate things on the basis of music and content—and might lead to hard feelings if one had received more stars than another, etc. Rather than unilaterally deciding, I'd like to let the readership determine our policy in this case. If you have a well-reasoned opinion on this subject, please let me know what you think. And thanks for raising the issue, Byron.

Last, but certainly not least, if you want your stuff reviewed in this mag, please send all records and tapes to JEFF BALE, MAJUM ROCK REVIEW EDITOR, BOX 22571 CARROLL, CA 91928. If you want it reviewed and given airplay on the radio show, send two copies to that address or to TYP, BOX 288, BERKELEY, CA 94701. See you next issue!



## UNITED STATES

### AGOST 86 - "Suicide Squad" cassette EP

Rifty garage punk from the real Northern California. Some of it's fast and some of it's slow, but all their material shows potential. "Raygunmusic" is a definite classic. (JB) (P.O. Box 4959-Arcata, CA 95521)

### ROCK AGENY - All By Myself LP

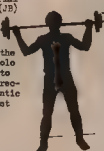
This LP by an ex-ADOLESCENT has all the pitfalls of the decaying rock scene of the early 70s—overproduction, solo instrumentation, happy love songs, and self-indulgence to the max. I hope this doesn't bode ill for the future direction of the L.A. punk scene. The lyrics are either romantic tragic, or suicidal—leopard Cohen move over. The weakest release on the normally strong Frontier label. (TV) (Frontier—P.O. Box 22—San Valley, CA 91352)

### ANGRY SAMOANS - Back from Saigon LP

The best garage punk album of the year. The SAMOANS have once again produced a brilliant amalgam of 60s punk, 80s punk, and Heavy Metal. The punchy uptempo sound, buttressed by three guitars and extremely belligerent mid-60s lead vocals, is no dense that it's well-nigh inimitable, but it's the SAMOANS' exceptionally retarded sense of humor that really accounts for their perverse appeal. This brain-damaged approach is vastly better than the commercialized punk and self-conscious Satanic crap which currently dominates the L.A. scene, so don't miss out. (JB) (Ind. T-1020 Ventura Blvd., Suite 216—Studio City, CA 91604)

### ANGRY YOUTH - "All-American Hero" cassette EP

You know that something is happening when it penetrates the South. This bar' is a Tennessee band that really rips, sounding alot like 7 SECONDS to my ear. Rednecks retreat! (TY) (John Sewell—P.O. Box 153—South Dakota Drive—Knoxville, TN 37916)



### ARTICLES OF FAITH - "What We Want Is Free" EP

A really solid guitar-bass-drum attack anchors these highly intelligent blasts by a new Chicago band arising out of the ashes of DIABLO DRIVE. The singing is growly as hell, the music fast yet tight, and the songs infectious. A sure winner. (JB) (Version Sound—P.O. Box 174—Kenia, OH 45385)

### ATRIA - "Volume 2" EP

More deconstructed experimental punk from this bizarre fellow's band, though the punk element is only pronounced on "Gun Control" and "The Ray Is Calling." "Africa" has, as might be guessed, strong African and reggae influences, while "Star" is a slow psychedelic piece. Interesting, but not for everyone. (JB) (Fish Ranch—P.O. Box 973—Santa Monica, CA 90401)

### BAD BRAINS - "Destroy Babylon" 12" EP

Like their Alternative Tentacles 12", this new EP has three real thrash attacks on one side and a reggae composition on the other. The outstanding punk cut is the blistering "Joshua's Song," and the BRAINS are finally improving their previously poor reggae style. Politically, this record reveals the typical Rasta mixture of progressive (opposition to the Establishment) and reactionary (repressive religiosity) values. (JB) (Important, dist. by Systematic—729 Helms—Berkeley, CA 94710)

### BEAST - "Possessed/VolPanic Mix"

The long-awaited return of ex-GRAMP Brian Gregory. Does his new band also feature primitive punkability? Unfortunately not. Instead, we get an atmospheric post-punk sound complete with haunting female vocals, a sax, synthesized sound effects, and a squeaky clean guitar. The horror themes alone remind one of the CRAFTS, so listen to this before you buy. (JB) (Audiocass, dist. by Bough Trade)

### CRACKED ACOR - "Nazi School/Judy in Disguise"

This New York outfit pounds out a stirring anthem directed against the stupidity and exploitation of our "educational" system (along with a scoldy JOHN PIED cover song). It's medium-fast older-style punk rock with great lyrics and catchy choruses in the early SWAN 69 vein. You'll flunk unless you give it a listen. (JB & TV) (Death—P.O. Box 32—Lake Grove, NY 11755)

# CRUCIFUCKS - "I as the Establishment" cassette EP

One of the finest underground bands I've ever heard, the CRUCIFUCKS have more going for them than any group could ask for, including amazingly sharp lyrical barbs, insane Jerry Lewis-style vocals, sheet-metal guitar, innovative bass and drum interaction, and unique overall arrangements. The tempo is vary, but every song is brilliant, especially "Establishment" and "Hickley had a Vision." Mark my words, you'll be hearing about these guys in the very near future. (JB)

(D. Hart-613 N. Foster-Lansing, MI 48202)

# DEMAN SYNDICATE - "Days of Rage and Rage LP

The first album by this Southern California band lives up to and exceeds previous expectations. The sound has been polished since their first EP, but you still won't find a better metallic guitar attack anywhere. New favorites for old fans are "Halloween," "Until lately," and the title track. A "punk" record. (JS)

(Ruby-P.O. Box 48888-Los Angeles, CA 90048)

# E.S.S. - "Society" cassette EP

ESPIONAGE SABOTAGE SUBVERSION presents mostly stop-and-go thrash tracks here, but there is also one long arty song with tense dynamics. Continued proof that hardcore can grow in any climate, even the sandy soil of Arizona. (TV)

(\$8.25 to Les Joseph-4447 E. Eastland St.-Tucson, AZ 85711)

# EXTILED - "Cab Sessions" cassette EP

This Maryland punk band lies on the wrong side of the fine line between endearing primitivity and musical ineptitude. Still, the lyrics are strong and the vocals are great, so all these guys probably need is more time to practice. (JB)

(#4 to Derrick Nau-5710 Durbin Rd.-Bethesda, MD 20817)

# FATHERD SUBURBIA - "Control the Masses" cassette EP

Heavy Metal intros that blast wide open into rather unusual thrash, though we're at a point where there can't be anything less innovative in the hardcore scene, aren't we? Anyway, it's the ecstacy and enthusiasm that count, and this has it. (TV)

(George Shaw-208 Barnard Rd.-New Rochelle, NY 10801)

# GERBILS - "GM Working Man" cassette EP

Detroit drives in with an intense thrash band that incorporates a synthesizer sound à la SCREAMERS and vocals not unlike that great LA group. These guys have a better idea. (TV)

(no address)

# GREEN ON RED - "Death and Angels" 12" EP

The third release by the DOWN THERE label is by transplanted Arizonans GREEN ON RED. Like ex-labelmates the DEMAN SYNDICATE, GREEN ON RED play intense neo-psychedelic music. While the DEMAN SYNDICATE use guitars to propel their madness, GREEN ON RED use keyboards and guitars together for a more textured sound, sort of like TELEVISION meets T. (JS)

(Down There-1240 MacGadden Place #3-D.L.A., CA 90038)

# GUN CLUB - "Miami LP

This new release lacks the dirty, nasty feel of their classic debut album. Maybe it's the production, loss of bass player, or some country tang, but the magic isn't happening on a few cuts. Second Alcohol Syndrome strikes again. (TV)

(Animal-9255 Sunset Blvd.-L.A., CA 90069)

# KILLER PUSSY - "Teenage Bessie Nukes in Bondage" EP

After reading the hype about this Arizona band, I expected to hear great garage punk. Instead, I found wacky New Wave music with outcasty-female lead vocals. The uptempo "Pump-Ram" and the title track are OK songs in the B-2's tradition, but the only thing really interesting about KILLER PUSSY are their name and their trashy lyrics. (JS)

(Sho-Pink-Dept. EP-1-P.O. Box 44792-Phoenix, AZ 85064)

# KING KURT - "Zulu Beat/Rockin' Hurt"

This is weird. "Zulu Beat" has songs-style drumming, NYC-type vocals, a bass run lifted from any number of 60s psych-rock songs, a restrained sax, and a couple of instrumental rave-ups. The flip pretends to be sexy rock 'n' roll. Nothing to lose sleep over. (JB)

(Thin-Sliced, dist. by Rough Trade)

# LOCKJAW - "Shock Value" EP

A new hardcore band from Portland. The material ranges from thrash to garage punk and their sound, while not terribly original, is nice and gritty. Unfortunately, the lyrics are really stupid, being racist ("Devil"), violence-prone ("Pop your Head"), and, despite their protestations, racist as hell ("Go Back"). These guys could be good after a few consciousness-raising sessions. (JB)

(Look-Jaw-2446 S.E. Belmont, Apt. 2-Portland, OR 97214)

# MEAT PUPPETS - LP

The MEAT PUPPETS have nothing to do with punk or psychosis. This is thrash in a wind tunnel. It's so frenzied, it moves as fast as the human brain. Your opinion is genetic. It depends on what you ate. Or what your mother ate. (BP)

(SST-P.O. Box 1-Lanham, CA 90750)

# MISGUIDED - "Bringing it Down" EP

Real intense debut. The A-side shows the standard thrash sound mixed in with some weird rock guitar, but my favorite cut-"COTY"-features some great fuzzed-out guitar that has a wonderful prolonged feedback ending. Good noise! (TV)

(c/o Lyle Hyman-68 Wynette Place-Great Neck, NY 11021)

# MOS - "Upset the System" EP

Kim-song debut from NYC. Furious-paced hardcore laced with NW guitar solos and extremely short songs, much like the first CRUCIFUCKS LP. And like the latter it has confused lyrics which condemn such and bag for unity-but around what and for what? All in all, enjoyable. (TV)

(Web Style-246-14 54th Ave.-Douglastown, NY 11262)

# MORAWKS - "Dashing in on Yesterday's Past" cassette EP

This is a great Bay Area garage band. I mean, this is such a good example of the genre it could be from the Midwest. Silastic lyrics and a grungy sound make the MORAWKS appealing as hell. (JB)

(no address)

# N.O.T.A. - "On the Pavement" cassette EP

Punk and thrash from NONE OF THE ABOVE. Mostly slower songs, but great crashing guitars and lyrics. (TV)

(404 S. 12th St.-66-Tulsa, OK 74102)

# NO THANKS - "Are You Ready to Die?" cassette EP

A great new New Jersey group with an intense female vocalist, slashing guitar chords, and top-notch lyrics. "Punk the Past" proves that NO THANKS rank right up there with the best. (JB & TV)

(c/o Donna-100 Rock Rd.-#32-Newtown, NJ 07066)

# POISON IDEA - (Untitled) cassette EP

Ferocious like MINOR THEATRE or SS INCUBATOR, only they come from "mellow" Oregon. Can't wait for some vinyl. (TV)

(74 S.E. 148th-Portland, OR 97233)

# REALLY MED - "New Strings for Old Puppets" EP

Five new songs in REALLY MED's very distinctive style. After four 7" records and one LP, if you don't know what they sound like, you're really blowing it. Great driving, rocking, hypnotic songs with political lyrics as sharp as they come. (TV)

(C.I.A.-1231 Ashland-Houston, TX 77008)

# RIBBY - "Invasion" cassette EP

Five songs by this San Jose group, consisting of two women and two men. Great snarly vocals in the snotty tradition of 60s punk and early Grunge. The arrangements are snappy and the sound is distinctive, maybe as a result of their 5-string guitars. Look for a record soon. (TV)

(no new address)

# RONNIE & THE RAYGUNS - "Rancy's Chira/Jet the Pigs Run Wild"

Radical teacher at local school is let loose in a recording studio and manages to produce a politically astute critique of Reaganomics within a humorous garage punk format. Pretty good for amateur hour, but grittier guitars could have turned these entertaining ditties into minor classics.

Maybe next time. (JB)

(Broken Disk-P.O. Box 12234-S.F., CA. 94112)

# SCREEN - "Gov't Primer" EP

This is the Northern Cal SCREEN, not the better-known D.C. band. It's a 4-song release with two God-awful songs that show their not-too-distant Heavy Metal past, one decent thrasher, and a totally great and refreshing stop-and-go classic called "Gov't Primer." (TV)

(Imperial Tunes-620 Santa Clara Gate #31-Alameda, CA 94501)

# SENSLESS HATE - "Mechanical Death" cassette EP

Extremely abrasive metal noise supposedly stimulated by listening to the STROOPES played backwards, forwarding, sideways. "Well, I believe it is because this is definitely brain damage material. The lack of real vocals won't help them commercially, but I doubt if they'll give a fuck. (JB)

(George-c/o Chalmers-P.O. Box 4556-Philadelphia, PA 19155)

**SACRED ORDER - "Cranking on a Straight Edge" cassette EP**  
Pretty standard thrash, although sometimes it breaks the norm. What really stands out here are the lyrics. They're standing out right now, from any garage can it's where they belong—sexist, homophobic macho good-guys-bad-guys better: (left to the Rockers and Metal crowd. (TV)  
(Reef Hill So.—2471 N. Well—Milwaukee, WI 53212)

**TRAGICS - "Kosai, I'm a Misfit" EP**  
This band from upstate New York used to be called the MISFITS, but changed their name for obvious reasons. Their vocalist sounds all the world like Pauline Murray from her RENAISSANCE days. The band combines punk, thrash, and rock and roll. (TV)  
(c/o Bob Gori—399 Western Ave.—Albany, NY 12203)

**URIN IX - "Mass Grave" EP**  
A totally great debut. It's not thrash tempo (unless played at 45, which sounds good, too), but it has very powerful, driving songs with doom-filled scenarios of the deterioration of human values. Unfortunately, it's all too true—this is the real "horror rock." Too bad there's no lyric sheet. (TV)  
(P.O. Box 239—Evan, IL 60099)

**VANDALS - "Face through Vandals" 12" EP**  
This record has that distinct modern LA sound, at times reminiscent of TSOL, GUN CLUB, and the CIRCLE JERKS. All in all, an enjoyable, upbeat debut. (TV)  
(Cypress—229 SE Ventura Blvd.—L.A., CA 91364)

**VARIOUS ARTISTS - The Big Apple Bottom to the Core LP**  
A new sampler of mostly unknown New York groups. It features uttering thrash by the MOB and SQUIR, but most of the music and themes are rooted firmly in the garage punk tradition. The best garage group is ISN, who should get kudos for both their political lyrics and the best song title of the year—"Moon the Moonies." THE HAZARDERS, BUTCH LIST & THE HYPOCRITES, and KILLER INSTINCT have more of a rock-RM origin, but the latter are real fast. This record is uneven but it does contain some gems. (JD)  
(S.I.N.—P.O. Box 253—Oakland Gardens—NYC, NY 11364)

**VARIOUS ARTISTS - Cleveland Confidential LP**  
Cleveland is a city of neuroses, both real and imagined. This record proves that the city still has the best psych-garage bands. An old PAGANS track is featured, as well as great stuff by the NODMAYERS, OFFBEATS, MINDHOL WARS, and more. Even the "hardcore" track is gonzo. (RV)  
(Terminal—20627 Chickasaw—Cleveland, OH 44119)

**VARIOUS ARTISTS - Is That All There Is? cassette LP**  
Akron and Cleveland hardcore including ZERO IMPER, URBAN MUTANTS, and the OFFBEATS. This stuff exemplifies why the Midwest is fast becoming the center for intense music. (TV)  
(Slam Magazine—P.O. Box 768—Akron, OH 44308)

**AGGRESSIVE WHEELS - "Burn 'em Down/Urban Rebel"**  
Pretty uneventful outing. The A-side sounds like a '78 U.S. punk band imitating a '77 U.K. band; the B-side is more modern-paced, but unimaginative. (TV)  
(Riot City—24 Temple Close—Milton—Leeds 15—ENGLAND)

**ATTAK - "Murder in the Subway/Future Dreams"**  
Pretty good—T'd give it a B+, as the drums drag a bit. Sounds alot like C.R. but it's closer to match. (TV)  
(No Future—3 Adelaide House—21 Wells Rd.—Halven, Worcs.—ENGLAND)

**OBSESSION - How Does It Feel to Peel? LP**  
A great re-release from the near legendary 60w band. Distortion and power chords are the staple of this group's sound, along with some great psychedelic guitar breaks. References: the early WHO, the mid-period YARDBIRDS, the MISERABLEFOODS, etc. Includes great liner notes. (JS)  
(Riseal—6 Horn Lane—Aston—London W3—ENGLAND)

**VARIOUS ARTISTS - Masterpiece LP**  
Great compilation of upper midwestern bands (except Boston's P.U.'s). Some have previous releases—TOIC REASONS, RED SOX, and most are vinyl virgins (SLAMMERS, BATTERED YOUTH, DELINQUENTS, ARTISTS OF PLATT, REPELLANTS, LAMNED HELPLESSNESS, PATTEN, and DIE KREIZER). More volumes are planned for the future. These regional collections of little-known bands are extremely important, so give the ZERO BOYS credit for organizing this project. (TV)  
(Affirmation—P.O. Box 30253—Indianapolis, IN 46220)

**VARIOUS ARTISTS - Mashedhouse cassette LP**  
The follow-up to Mashed Remains. This compilation features 26 bands, including JFA, the CRUCIFUCKS, RED SCAR, BOURNINOISE, BATTALION OF SAINTS, MIGHT MENDON, RIGHTS OF THE ACCUSED, NEW 34, NEGATIVE ELEMENT, the MOB, REBEL TRUTH, and on and on.... You can't go wrong here. (TV)  
(86 to Verizon Sound—P.O. Box 174—Kenia, OH 45385)

**VARIOUS ARTISTS - This Tape Sucks cassette LP**  
A hot little tape put out by Copal fansite, featuring some great garage thrash by Clevo and Akron bands like ZERO OFFERS, the OFFBEATS, LOUD AS PUCK, the DUMMSTERS, the DEPTIKS, the DISSENTENTS, and ZERO DREX. Only midwestern bands could come up with song titles like "Turds with Corn in 'Em." Great. (TV)  
(Copal—4812 Elde St.—Willoughby, OH 44094)

**VARIOUS ARTISTS - What Is It? LP**  
Mostly re-issues, but with a few unreleased cuts from the West label vaults, one of the earliest L.A. labels. This contains gems by the CRUERS, DILLS, SKULLS, CONTROLWHEELS, EYES, and later stuff by KAOS, A.S. PUCK, and others for those who missed these older California punk 45s, now impossible to find. (TV)  
(What—P.O. Box 45993—L.A., CA 90049)

**WHITES TRASH - "Hell No" cassette EP**  
Some thrash classics here like "I Hate My Doss" and "I Wanna Be Beaver Cleaver." (TV)  
(c/o Jane Cleaver—355 34th St.—Boulder, CO 80303)

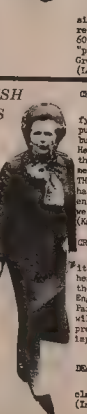
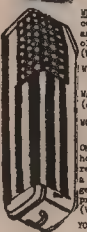
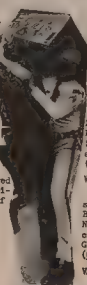
**WOMGATS - "Eye Eye Baby/Give it a Number"**  
A much faster and more enthusiastic follow-up to this Ohio band's last—KIMMICKS, debut. Great 60's pop vocals, hooks aplenty, and heavy guitars make this a sterling record. Really impressive, but I wish to hell Bomp would do a better job distributing their subsidiary labels—you can't get long 45s anywhere in the Bay area and the situation probably isn't much better elsewhere. (JD)  
(Vox—c/o Bomp—2702 San Fernando Rd.—L.A., CA 90065)

**YOUR FUNERAL - "I Want to Be You/Final Abyss"**  
An amazing garage psychodeb 45. The bittermost vocals, simple chord progressions, and crude guitar tones on "I Want to Be You" remind one of innumerable underground classics from the mid-60s without plagiarizing any particular band. The flip is more "psychodeb" in the modern post-punk sense of the term.  
Great debut. (JD)  
(Local Anesthetic, dist. by Syntetico)

**CHARGE - Perfection LP**  
This is perfection? No way, it's a thoroughly unsatisfying debut album from CHARGE. And sneaky, too. First, they put out a brace of punk 45s and then lure everyone into the buying a long-player's worth of very different material. Harvin like rhythmic music with annoyingly precious vocals that should be placed somewhere between post-punk and experimental punk, the closest comparisons being U.K. DECA, THE ARTS OF FATE, and (gasp) ADAM & THE ARTS. Those guys have played punk rock like "Geehan" here since '78, so they're entitled to change styles if they want to. On the other hand, we don't have to keep listening to them. (JB)  
(Kassara, dist. by Rough Trade)

**GRASS - "How does it Feel? EP**  
Coming so close on the heels of their *Grind—The Album*, it's almost too much to digest. The title song is a catchy headbanger attack on the jingoistic British attitude towards English press, who amazingly have supported GRASS against the Parliament's cries of "treason." The flip features BVD and will please fans of *Penis Envy*. GRASS may be accused of crutchiness, but their unrelenting critiques are having an impact. (RS & TV)

**HEAD WHISTKED - "Convicted/Infiltrator"**  
Excellent, powerful release. The A-side is slower with classic soccer chants, and the B-side is a real killer. (TV)  
(Inferno, distributed by Rough Trade)



## THE BRITISH ISLES

NOT TO MENTION STUPID!





#### DEATH SENTENCE - "Death and Pure Destruction" EP

An inter-racial Britpunk band that currently sounds too much like the EXPLOITED for its own good. DEATH SENTENCE are fast, loud, and a little rough around the edges, so they could come on strong if they develop more of an individual style. (JB)

(Beat the System-Unit 5-Near Crystal Rd.-Blackpool, Lancs. ENGLAND)

#### DISCHARGE - "State Violence, State Control/Doomsday"

Surprise, surprise! This record sounds just like DISCHARGE. Actually, only "Doomsday" does; the flip is much slower, but structurally the same. You either like DISCHARGE and can't get enough of them, or you say "never again." They sound alot better on record than they do live. (TT)

(Clay, dist. by Rough Trade)

#### DISORDER - "Perdiction" 12" EP

Right tracks from the best of the U.K. post-DISCHARGE thrashers, though this new stuff isn't as asphaltine as their earlier releases. That should give you a good idea of their sound. If it doesn't, stick your finger in a socket for similar results. (TT)

(Disorder-3 Sussexhouse, Tickenham-Avon, ENGLAND)

#### DISRUPTORS - "Shelters for the Rich" EP

Although a vast improvement over their "Young Offender" 45, this 3-track EP fails to score any marks for distinctiveness or style. The political points are astutely drawn and written; unfortunately, the compositions here are very basic and very uninvolved. (SS)

(Radical Change-c/o Rocks Records-3 Swan Lane-Norwich-ENG)

#### ENEMY - "Punk's Alive/Teat and Turn"

The basic riff is familiar, but "Punk's Alive" remains a pleasing enough cut, with sentiments so warm the heart of any hardcore afficianado. Even though the 3-side doesn't meet the standard, an abrasive guitar mix and orange wax make it all quite worthwhile. Recommended. (SS)

(Fallout, dist. by Rough Trade)

#### FRANKIEHEAD - "Teenager in Love/All for Me"

A disappointment. Over their past two singles, FRANKIEHEAD had developed a pleasant, hard rock sound reminiscent of the LURKERS/HAMMONS. In place of this, they do an awful cover of the old DIOR AND THE REMEDIES song, with the flip trise for a more upbeat approach. Unrecommended. (SS)

(Pleaknife-82 Adelaide Grove-London W12-ENGLAND)

#### G.B.H. - "City Baby Attacked by Rats" LP

You have to get beyond the tacky cover on this LP. It looks like an OI or EXPLOITED album, but G.B.H. play one ripping headbanger after another. They even utilise blues riffs in thrashers like "Bellend Pop." Most of the lyrics are about war, poverty, and fuckin' a "nut." Needless to say, about getting drunk and fucking a "nut." Needless to say, that makes me wonder about these guys. (JS)

(Clay)

#### JOHN'S CHILDREN - "The Legendary 'Organ' Album LP

You could easily become poor purchasing all the great records being re-issued here and this one's no exception. One of the most sought-after 60s LPs, *Organ* is a great collection of English psychedelic pop music. Like some good songs and dub in the screams from "A Hard Day's Night" and add you get one of the most intense "live" albums ever made. Included are the original studio versions of "Smashed, Blocked," "Just What You Want, Just What You Get," and fantastic liner notes. (JS)

(Cherry Beat, dist. by Rough Trade)

#### MAJOR ACCIDENT - "Massacred Melodies" LP

Yet another in a seemingly endless line of British punk records. Though this new group doesn't really have any new ground, better songwriting ability lifts them above the pack. If you insist on releasing a 70s punk format in 1982, you've not to find memorable tunes to hold anyone's interest, and MAJOR ACCIDENT occasionally succeed where innumerable others are failing. Good recording, too. (JB)

(Step Forward, dist. by Rough Trade)

#### MYSTERS - "Mutant Rock/The Hills have Eyes"

Psychobilly, that unique blend of rockabilly style, punk energy, and modern sound has produced a few outstanding records—see CHAOS, GUN CLUB, PAINTER BIRDS, and MYSTERS cuts. This latest single is a continuation of their great LP. Boss. (TT)

(WIZ-4-2 Munro Terrace-London SW 10)

#### MILKSHAKES - "Please Don't Tell My Baby It's You"

This British band do it up like PRITY THINGS/KINKS circa '65 with a punk tinge you can feel. FIFTY SECOND STREET, crude like live. Bitch the BEATLES sounded this wild before the started making records. This outtakes about "bad" bands. (RF)

(Milk-e, dist. by Rough Trade)

#### PURPLE HEARTS - "Plane Crash" EP

The PURPLE HEARTS return with three fairly pedestrian pop ditties that make one long for their older neo-no-classics like "Millions Like Us." This stuff isn't really bad, it's just totally unnecessary. Oh, well! (JB)

(Roadrunner, distributed by Rough Trade)

#### RIOT SQUAD - "Religion Doesn't Mean a Thing/Riots in the City"

Standard Britpunk singing a NM win. This kind of thing has been done so often and so much better elsewhere that a record like this really has a hard time maintaining interest. Fast, loud, and tedious. (SS)

(Rondelet-98 Marple Ave.-Mansfield Woodhouse-Notts NG19 9RB-ENGLAND)

#### RITUAL - "Mind Disease/Mine"

Great roaring post-punk with an abrasive sax, horror themes, and frantic drumming, especially on "Mind Disease." "Mine" is more arty and hence less effective, but these guys have real potential. For early KILLING JOKE fans. (JB)

(Red Flame, dist. by Rough Trade)

#### SCREAMING DEAD - "Valley of the Dead" EP

This exciting British import contains the trashy song-writing of the GRAMPS with atypical hardcore energy and bite, resulting in a dismayingly effective debut EP. While all the songs are very good, "Valley" sets especially high standards in Halloween-style noisemaking. Also note the cheap price. (SS)

(Skull-124 Bath Rd.-Cheltenham-ENGLAND)

#### SEIZE - "Everybody Dies" EP

It's been a long time since their first single and the SEIZE haven't come out of the garage yet. In the great tradition of class, crash, andlobber, this EP has a nasty edge and should be played at high volume. Four great ditties are included, but "In For Me" is the standout track. (SS)

(Why Not?, dist. by Rough Trade)

#### SPECIAL DUTIES - "Bullshit Grass/You're Doing Yourself No Good"

Another great-sounding LP record from SPECIAL DUTIES, but regrettably they've exhibited completely reactionary values on this one. "Bullshit Grass" is an anti-GRASS diatribe which might be funny if these clowns did even 1/100 as much as CHAOS to generate intelligence and help other bands. And what can you say about guys who consider GRASS the ultimate anarchist group-to-be to "Hate?" Enormously stupid. (JB)

(Rondelet)

#### SPECIAL DUTIES - '77 in '82 LP

Ditto for this long-player. SPECIAL DUTIES have everything—ripping guitars, asphaltine speed, nandpaper vocals, catchy choruses—except the all-important hook. This time they rail against the "Campaign for Nuclear Disarmament," asserting with flagrant passion that they don't want to die for a weak England (Belas, you were born about a century too late). If the tabloid "itty quotient" wasn't so high, this would be one of my current faves. As it is, I can't recommend it. (JB)

(Rondelet)

#### TELEVISION PERSONALITIES - "They Could have been Bigger than the Beatles" LP

The third and final LP from this soon-to-be-legendary band. They should have been. This is a collection of outtakes spanning the whole TVP's career, a great collection of viapop gems, neo-psychedelic favorites you've never heard, and two CREATION covers. "Makin' Time" and "Painter Man." The price is worth the admission into Daniel Treacy's mind. Buy and make them bigger. (JS)

(Whaxy, dist. by Rough Trade)

#### TOTAL CHAOS - "Factory Man" EP

TOTAL CHAOS specialises in a terse, powerful hardcore sound when they so choose, and this four-track EP is quite distinctive stylistically. Songs like "Factory Man" and "She Don't Care" contrast well with the brooding protest of "I Die," making this an atypical, though by no means outstanding, record. No major developments since their debut. (SS)

(Veluxe, dist. by Red Rhino)



**TIMES** - "These from Dangerous/I Helped Patrick McGoohan Escape"  
**TIMES** - "Three Cheers for the Sun/Here Come the Holidays"

Two new releases by this relatively unknown band. "Dangerous" is supposedly from a forthcoming LP based on the Joe Orton screenplay, but this weak instrumental is not the **TIMES**' finest hour. It's backed with the fourth version of their cult pea, "Patrick McGoohan." The second release doesn't fare much better, "Three Cheers" being another OK instrumental; the flip is a lighthearted roap about vacations. (JS)  
 (Art Pop, dist. by Rough Trade)

**TROOPS OF TOMORROW** - 12" EP

A very lengthy reprise of the militaristic song that once appeared on the **VIBRATORS**' second album, courtesy of original member Knox. The 45 rpm side has more punky spunk and guitar effects; the 3 1/3 rpm side has more brooding and bass-heavy. If you like the song (as I do) you'll enjoy this, but it's not exactly good value for the money. (JS)  
 (Just when you thought it was quiet, dist. by Rough Trade)

**UNITED HERBS** - "Caught in Session" EP

This is a cool punk record with pop overtones. The latter appear as melodic riffs laid over a bustling mid-tempo structure, very reminiscent of the late, great **CRISTS**. The intro to "Never Say Goodbye" is lifted straight from "Boredom," the **BIZCOCKS**' old chestnut. A little nostalgia never hurt anybody. (JB)

(Playlist)-"Africa" -66 Broughton St.-Edinburgh EH1 3SA-SOFT

**UNDEAD** - "This Place is Burning/Dead Revolution"

Well-recorded English punk. The guitars are loud and the sound is heavy, but the music is just too typical to sustain interest. No-hum. (JB)  
 (Riot City)

**VARIOUS ARTISTS** - **Bulletproof Detector 2 LP**

Those who found **B.S. Detector 1** disappointing may be pleasantly surprised at the quality and intensity of this important double album set from the people at **CHASS**. The musical spectrum ranges from experimental and poetic right through to the transientist of contemporary hardcore, and the tracks by **NOFO**, **RIOT SQUAD**, and the **SUSPECTS** are worth the price of admission in themselves. In addition, you'll find this to be the best document of the current British underground scene to date. (SS)  
 (Crass, dist. by Rough Trade)

To coincide with our special Finland report, we've decided to review all of the new Finnish punk records in a separate section. One thing can be said at the outset-Finnish hardcore releases are almost uniformly excellent. They are much better than the general run of British and other European punk offerings, better even than most American stuff. So read on, but be aware that the following evaluations are based on the music alone. We can't always determine the political content because the lyrics are in Finnish.

**BAUSTARDS** - "Maailma Palaa Ja Kuolee" EP

Super fast thrash, the characteristic Finnish hardcore sound. The **BAUSTARDS** have strong vocals and a nice wall of noise, but the weak drumming occasionally lessens the punch and the tunes tend to blur together. That doesn't keep us from recommending it. (JB)  
 (Propaganda, dist. by E. Tuontanen)

**CAJONES/KAAOS** - EP

One Finnish thrash band on each side of this 7". Both are highly influenced by **DISCHARGE**. The **KAAOS** side is a bit stiffer. (TV)  
 (E. Tuontanen)

**KORU-63** - "Yaltaa, ei loistoa" 12" EP

The missing link between **LAMA** and the younger Finnish thrash bands. **KORU-63**'s newer material is considerably faster than the tracks on their '77-like "Helittämässä" EP. They certainly haven't lost any drive or power, though some of the melodic hooks may have been trampled in the stampeding tempo. Still, a fine record, and check out the **COCKNEY REJECTS**-K-PLOTTED parody ("Häpeäkiä Kide") for a good laugh. (JB)  
 (Poko, dist. by E. Tuontanen)

**LAMA** - "Anarkomarko" EP

Past classical-style punk with a chunky instrumental attack. It's really good but not as awesome as some other Finnish hardcore releases. "Punkki" is the standout out, with its throbbing bass and drum beat. (JB)  
 (Johanna, dist. by E. Tuontanen)

**VARIOUS ARTISTS** - **01. 01. What's Your Lot?**

The fourth and supposedly final 01 compilation LP is far from the best. In fact, I'd say they're scraping the bottom of the barrel here. Aside from fetching out by the **BUSINESS**, the **OPPRESSÉD**, **ATAK**, **SKIN GRAPT**, and our own **BLACK FLAG**, as well as a significantly funny poem by **ATILLA THE STOCKBROKER** ("Away Day"), the rest is pretty disposable. Gary Bushell's silly liner notes are well in character, but he's got a lot of cheek trying to force **BLACK FLAG** into an idiotic 01 mold. (JB)  
 (Secret)

**VARIOUS ARTISTS** - **Punk and Disorderly Further Charges LP**

An American release of this, the second in the series of England's best and most current independent singles. Contains cuts by **VICE SQUAD**, **DISORDER**, **G.B.H.**, the **EXPULSED**, **RIOT/CLONE**, the **ABANDONED WHEELS**, and many, many more. If you can't afford to buy all the import 45s, this is a way to go. (TV)  
 (Sounds Interesting-P.O. Box 54-Stone Harbor, NJ 08097)

**VARIOUS ARTISTS** - **United Skine LP**

Like the **LAST RESORT** album, this compilation suffers from weak production and generally lackluster performances. Only **T-B-D** generate real firepower with their speedy instrumental attack. The **ACCUSED** and the **SEATED** also have their moments, but almost all the other groups have trouble writing a second bite tune. The biggest surprise here is that the newly-reformed **SKORPION** release a seminal '77 proto-01 band-display little of the obnoxious punch that made older songs like "You're So Dumb" so classic. On the whole, disappointing. (JB)  
 (Last Resort-43 Goulston St.-London E1-ENGLAND)

**ZOUNDS** - "More Trouble Going every Day/Kaife"

Reputedly the last release from **ZOUNDS**, this 45 showcases an appealing change of musical direction. From punk origins to their boring post-punk phase to this, an unmitigated variety of pop music peculiar to the English. Pick this one up if you're a T.V. **PERSONALITIES** or **SOFT BOYS** fan. (JB)  
 (Rough Trade)



**LAMA** - "Wistön" EP

Powerhouse drumming seems to be the hallmark of this band. The answer to this EP tend to be in the really strong stuff and, best of all, it doesn't evoke any close comparisons with other groups. Laryngitis rules, OK! (JB)  
 (Johanna, dist. by E. Tuontanen)

**MARO KEITUTT** - "Mitä On Punk?" EP

Extremely biting '77 punk with rough sandpaper vocals straight out of a horror film. This is really strong stuff and, best of all, it doesn't evoke any close comparisons with other groups. Laryngitis rules, OK! (JB)  
 (Maro, dist. by E. Tuontanen)

**MUOPEATTORI** - "Terveuskesi Helvettin" EP

Powerful Finnish thrash punk. The closest comparison is probably **G.B.H.**, except that these guys are better. "Jos Tulee" is the best of a bunch of great songs. (JB)  
 (Aikaleppu, dist. by E. Tuontanen)

**RIISTETTI** - "Laki Ja Järjesty" EP

More ultra thrash from Finland. On this EP every individual song is manic and would sound super if played by itself, but it's hard to distinguish between if played by itself, when they're all played back-to-back. I guess distinctive songwriting is what separates great thrash from good thrash, but this stuff is still pretty wild. (JB)  
 (E. Tuontanen)



# **BATTUS - "Majotettu Ydinasta" EP**

The newest release from these coarse veterans, and they're getting faster and more intense each time around. Given the youthful competition, it's not surprising that this EP showcases heavy thrash stuff, and it's well worth your attention. Watch for an LP soon. (JD)  
(Poko, dist. by P. Tuontalo)

# **TERVEST KÄDET - "Rock Laahausta Vastaan" EP**

A raw one-sided thrash record with vocals that sound like they're coming out of a covered garbage can. In other words, an extremely nasty debut with loads of promise. (JB)  
(dist. by P. Tuontalo)

# **TERVEST KÄDET - "Mull on Lian Lyhyt Senny" EP**

More of the same great sound. The material here is very much like early DISCHARGE, only more garagey. I defy anyone to try and surpass T. KÄDET's primitive guitar leads. Highly recommended. (JB)  
(dist. by P. Tuontalo)

# **TERVEST KÄDET - "Käretön Joulo" EP**

With this release, T. KÄDET come of age and prove that they're among the world's best hardcore bands. This well-recorded record has everything—ultra tight thrash power, Jon's choruses, and lead vocals so demented that they make the HEAT PUPPETS sound like the BEE GEEKS. The hottest punk EP released thus far this year. Really. (JB)  
(Poko, dist. by P. Tuontalo)



## **THE WORLD**

# **ANTI-CINEMA - "Anarkist Attack" EP**

Swedish thrash-sounds like WAR ZONE to me. Crude, abrasive, raw guitar and vocals. Definitely U.S.-influenced. (TY)  
(Bullehit, dist. by P. Tuontalo c/o Voitto Vasko-76790 Iasmimaki-FINLAND)

# **D.O.A. - "War on 45" 12" EP**

The band now includes Joey and Dave from the old line-up, plus Blavitt and Wipsey Roy from the "other" Vancouver band, the SUBURBANS. This record isn't as frantic as *Wardogs '81*, but it's more typical of D.O.A.'s live rock 'n' roll, somewhat reminiscent of the old MC 5. They also do some reggae, and covers of "war" songs by EINER STARS and the DILLS. (TY)  
(Faulty)

# **DAILY TERROR - "Klartext/No Fun is No Fun"**

Oh in one country is enough, nicht wahr? Boring. (TY)  
(Aggressive Rock Production—Skallteerstrasse 49-1000 Berlin 36-WEST GERMANY)

# **FORGOTTEN REBELS - "This ain't Hollywood... This is Rock 'N' Roll" LP**

The second album from an old Toronto punk band known for its cavalier offensiveness. Compared to their classic *In Love With the System* LP, which was filled with unforgettable satire like "Elvis is Dead" and "No Beatles Reunion," this new release is rather tame. Despite the personnel changes, the group retains its infectious pop-punk sound and its scabrously ironic quality, but the themes are much more pedestrian and much of the obnoxiousness is gone. I guess that's "progress" for you. (JB)

(Star-2) James St. North-Hamilton, Ontario L8R 2J9-CANADA

# **JESUS & THE GOSPELFUCKERS - "Factory" cassette EP**

Nine songs that absolutely rip. Very much in the DISCHARGE vein, an are many of the European hardcore bands. This one's from Holland. (TY)  
(Dist. by Rough Trade)

# **KILLER PRALINEN - "Bunker Ballet" 12" EP**

Punky pop-rock from Germany. The songs range from the heavy PROFESSIONALS-like pop of "Fast Club" to the FISTULOID "Bleed Me," but they all have dense guitars and hooks aplenty. A mixed bag, but definitely worthwhile. (JB)  
(Aggressive Rock Production—Skallteerstrasse 49-1000 Berlin 36-GERMANY)

# **TYRANT PATTERIT - "Omat Huokassa? Runkkassa"**

"Omat" is a great punk song in the classic late '70s tradition, complete with choppy fuzzy guitar and cool background vocal-added for punctuation. Only the handclaps are missing. The B-side is slower and far less memorable, but this band is singing a rich if overused vein. (JB)  
(Poko, dist. by Hallelujah)

# **VARIOUS ARTISTS - "Systeemi Ei Totii" EP**

IAMAUS and KAOS have four songs each that shred to the max. (I'm getting desperate for adjectives here). Really rad. VARIA RÄST, on the other hand, pale in comparison due to their chapter sound. (TY)  
(P. Tuontalo)

# **000 - "Oodeja Sinänsäälle" EP**

Unlike most Finnish bands, which pursue their chosen genre with a single-minded and frenzied dedication, 000's debut is a mixed bag. Their crunching sound is applied equally well to thrash, mid-tempo punk, and even a couple of engaging post-punk numbers. It's good to see experimentation, but I still favor the straight and nasty. (JB)  
(NORDEN, dist. by *Protagoras*)

# **MEKANIK INSTRUKTIV KOMANDON - "Bohe Gewalt/Rhythmus der Musik"**

A live recording from this German group. It utilizes a sax, but it's not "arty." The A-side has a hard-driving, sparse, "Roter Guss"-like sound; the B-side is punkier and even stronger. They're coming to the U.S. in January. (TY)  
(Zickzack, dist. by *Systematic*)

# **NAPALM - "It's a Burning" EP**

Cockney kids from Hamburg? Jeez, latest German teens from that city were highly influenced by the Brits in the 60s—the BEATLES played the Star Club and the BATTLES emerged. In the 80s, it's NAPALM's turn, right down to the accents and soccer chants. (TY)  
(Konnektsche-Durchschott 13-2000 Hamburg 13-WEST GERMANY)

# **NORMAHL - "Verarschungs Total" LP**

Mid-tempo '77 punk from this German hardcore band. If the guitars were turned up twice as loud and the vocals were more raspy, the NORMAHL might have something going here. This isn't the case, so the results are less than satisfying. There is an appealing amateurishness evident here, but it's not enough to overcome the above-mentioned shortcomings. (JB)  
(Müllerstrasse 8-7030 Böblingen-WEST GERMANY)

# **NOT MOVING - "Strange Dolls" EP**

Four songs, each with a different style. One is in the U.K. post-punk style, one is a surf standard, one is CRAPSHIT, and the final one tears it up. Good female vocals, but unfortunate intrusion of synth. (TY)  
(Electric Eye—c/o Liz Petersen—Via Mondini 25-29100 Piacenza-ITALY)

# **RAZORS - "Banned Punk" 12" EP**

This West German band plays tight, hard, powerful punk and hardcore. Great record, along with all their previous releases. (TY)  
(Konnektsche)

# **RIOI 303 - "Crowd Control" EP**

Hey, it's punk rock that sounds very much like the Canuck SUBURBANS, even down to the Wipsey Roy-style singing. Most the punk bands in the U.S. either wiped out or went thrash, leaving the last bastion of the older sound in England and the wilds of Canada, whence this group emerged. Hellas, it's '83, but your record is damn nice in a nostalgic sort of way. (TY)  
(Cardiac, no address)

# **39 CLOCKS - "Subarctic" LP**

This is the second album from this German group. It's like meeting the VELVET UNDERGROUND and SUICIDE in a rainstorm. It isn't gloomy either, it's a lot of fun. They even do "Louie Louie" without making it sound old. (RP)  
(Psychotic Connection/Eigenstein-Aquinostrasse 7-11-5000 Köln-W. GERMANY)



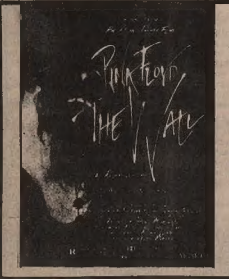
Basic '77 punk with no surprises. I'm not sure why, but most German hardcore groups are still wired in the slow 70s punk tradition. The SYSTEM display little power, no intensity, and undistinguished songwriting. "Knall Sie ab" is the best of this batch of material, but someone should send these guys a MINOR THREAT or MECROS EP to show them how it's done in the 80s. (JB)

(People's-a--c/o Rip Off--Rastbachstrasse 13--2000 Hamburg 11--WEST GERMANY)

Nine songs from this German group, mostly sung in English and sounding very English, too (ca. '79-80). They even do a cover of CRISIS' "Holocaust." The lyrics are great and the material is fine and dandy. An excellent debut. (TY)  
(R "ART--Maximilian Kolbe Strasse 13--4630 Bochum 1--W. GER.)

The third in a series of German compilation albums recorded live in Hamburg. All of them have been uneven, and this one's no exception. Basically, it contains boring rockers (SALINOS), art damage junk (LIEBESCHER) and unimaginative punk (the COORNERS). Even groups that have previously produced something worthwhile (the RAZORS, ARNABTS) are unable to rise above on this plaster. For collector's only. (JB)  
(Rip Off--Feldstrasse 48--2000 Hamburg--WEST GERMANY)

Experimental punk from Denmark. A raw guitar assault and excellent lyrics are wedded to quite varied arrangements-- some are thrashed out, some are slow, some are staccato, some are unrelentingly driving, etc. "Government, the Biggest Bweh" hurtles along at a breakneck pace and comes in first on the B-side scoring aysten. (JB)  
(\$5 to Partisan--c/o Per Michaelson-Nyhavn 37-1051 Kohn-  
havn--Denmark)



Yes, I too, hate PINK FLOYD, but The Wall is a gut-wrenching journey into the self-destructiveness of Rock and Roll that affects both performer and fan. See a concert turn into a fascist rally (not too far from the truth).

Hear music that is nauseating only a couple of times. Cover before animation that will give you nightmares for the next month. Bob Beldof's wordless portrayal goes right to the heart of insanity, drugs and delusions of grandeur. Not for people with weak stomachs, faint hearts, or Rockers who expect correct footage.

KUSF, THE UNIVERSITY OF SAN FRANCISCO STATION, SAW FIT RECENTLY TO RELEGATE ITS PUNK SHOWS TO 2AM-6AM SHIFTS. RUTH SCHWARTZ REFUSED AND IS NO LONGER ON, AND ALAN PAXTON ACCEPTED THE GRAVEYARD SHAFT. **PILOT?**



2311 Bowditch Street • Berkeley, California 94704 • (415) 642-1111 October 29, 1982

## Chancellor's board seeks to make KALX sing other tune



(Asked at Sather Gate, University of California  
at Berkeley)



Punk. Punk doesn't compliment good looking girls. It makes them stick out like a sore thumb. I like the regular Walnut Creek style. Old blue jeans and T-shirts. Now, that's a good look.

The KKKK Radio Policy Board met in Executive Session on Thursday, October 28, 1982. At that meeting it was made clear that the Chancellor has mandated change in KKKK's format. The attached letter was, with Board approval, sent to the Chancellor in response to his mandate. We are now awaiting his acceptance or rejection of the proposal.

Should the proposal be accepted, at I expect it will be, details such as what constitutes "adult" music, whether station operations would be suspended over Christmas, how non-students would be accommodated, etc., would be worked out.

It was decided not to shut the station down on November 1st. While the music is the real issue, staff efforts at a tighter sound and the Public Affairs programming as detailed in Andy Wylar's quarterly report impressed the Board members a great deal. It was made quite clear, however, that any violence or destruction by KABC staff would result in immediate shutting down of the station.

As you will notice, under the proposed format our current programming would be retained after 9:30 p.m. and on weekends. I see it as a choice between that and nothing.

KALX policy is not to air internal matters on our show. This still holds. Should you or listeners wish to express concern with the proposed changes, however, you may contact the following people:

Vice Chancellor for Undergraduate Affairs  
W.H. Latsch  
130 California Hall  
642-6727

Chancellor  
I. Michael Heyman  
200 California Hall  
642-7488

Monday, June 22nd 1914

AS YOU CAN SEE BY THIS, KALX IS GOING TO CHANGE DRASTICALLY, WITH PERHAPS ONE HALF OF THE CURRENT DJ'S BEING DISMISSED. THOSE OF YOU WHO CONTRIBUTED MONEY (\$72,000) TO THE KALX "POWER DRIVE" MAY WANT TO CONSIDER A CLASS ACTION SUIT OR YOU MIGHT WRITE TO THE ADDRESSES ABOVE —



STANDARD

8 - 9 a.m.  
9 - 10  
10 - 12:15  
12:15 - 12:45  
12:45 - 1:00  
1 - 2 p.m.  
2 - 3:30 p.m.  
3:30 - 5:45  
5:45 - 6 p.m.  
6:30 - 7:30 p.m.  
7 - 7:30  
7:30 - 8:30 p.m.  
8:30 - 9 p.m.

Adult audience (free show); music and news bulletins  
Adult theme and official resources, readings, etc.  
Music, family and youth announcements  
Interlude  
Songs and music  
College feast announcements; music and share information  
Sign sheets; music and informational outreach  
Adult audience (free show); music, news bulletins  
None  
High School audience; music  
College day (study); music  
Adult

W11.01-28

...  
"Project Hope," etc.



October 3, 1982

## CLASS OF 1984...THE FUTURE?

Salutations, Tim & The Gang.

Just thought I'd write you concerning an extremely disturbing situation as of recent. We all know the media makes things tough for a lot of us. Reporters, journalists, editors and television distort what we say and do for their own ends. We benefits they want our scene to go down the tube...just another trendy fad like the hippie movement. They'd like to ground us out and the heel of fascist dictatorship mind-control tactics. Fellow Punks, and all those who continue to fight for their rights. Right...They've employed a new reuse:

"The Class of 1984" is a new film release that has hit our local theaters in Modesto. I've never been so scared in my life, afraid of our scene. Afraid for our rights as human beings, as this film is the most massive exploitation of the punk scene we've ever witnessed. The flick is disgusting and a lie.

My friends (Paul & Keith of VIOLENT RIOT) and I were almost sorry we saw it, but even sorer for the effect it had on those who didn't see it, sorer still for their reactions to us. The flick was based on a sorry excuse for a school, a characterist for administrators, security guards and teachers.

The students and faculty as well as the entire neighborhood were being terrorized by a gang of "punks". These so-called "punks" had dope rings, prostitution rings and literally ran the entire school. They were racists, sadists and lived their lives reigning supreme over anything and everybody. Literally, "appropriate" to the scene, the extreme end of Fascism and Tyranny was their game. No one dared to oppose their EVER or they would either get seriously hurt or killed! This fucking movie made the REAL Punk scene look SD bad, it is almost unreal.

Two friends and I went to see this flick last Friday night. We were waiting for the first showing to get out so we could see the second of that evening. Soon people started filling out of the theatre doors and the first thing they saw as they came out was our trio. Their eyes bugged out wide-fingers were pointed--accusations and even THREATS were made. We were merely talking amongst ourselves and the onslaught began. One little kid tugged at his mother's shirt and said "Mommy, there's those people in the movie!" We appeared terrified! A lump entered my throat, and the movie's contents intrigued me all the more. After seeing the flick, I realized what had prompted the ill-feelings towards us prior to entering the theatre, and--admittedly--what we could expect? It wasn't the public's fault. All they knew about the Punk scene was what the mass media showed down their throats; and since they rely on what is printed and said by the...Enemy--they take their words as fact.

After the movie finished and the credits rolled by, we noticed actual Punk Bands' names were mixed-part of the movie's soundtrack. We had recognized the tunes earlier in the flick: FEAR and TEENAGE HEAD were a couple of the bands whose songs were used to make the movie. On our way

# DON'T BELIEVE it

"Exciting movie...  
controversial."

CHICAGO  
SUN-TIMES

MARK  
LESTER  
CLASS OF 1984

out we received dirty looks and snide remarks on the side, but noticed the wide area of space given to us as we took off, skateboards underfoot. We had no more gotten out of the theatre when a bunch of guys surrounded us and accused us of various things and made threats. Paul tried to explain and to undo what the movie had already instilled, but they didn't listen. One big fat guy shouted "You fucking crummy punks! We're gonna kick your ass!" Then started swinging at Paul. The other guy jumped back and three others yelled at me and slapped me around. Theatre security came a little late and did little anything. Paul has a pretty bad concussion. Keith is a mess of cuts and bruises and a broken rib. I have a fat lip, a black eye, and a troubled mind. I got off easy. "I was a girl", they said. Security said there was nothing wrong with us--they didn't see it happen" or "Who started what." The assholes who started it said HE started it, that THEY had aided. Our boards were confiscated and a relative of mine had to go pick them up later. Now we are banned from that particular theatre for 3 months until we "can straighten up", and when (and if) we do come back we "had just better watch it." Since then, only three days later, we've received all kinds of hassles when we go out--more than before, when people only laughed, pointed, and made rude comments. Now they yell out "BA" and "PUNKS" and throw things, and try to start fights. But that's our problem, I guess.

I cannot believe the aggression the film induced! The hatred and the hostilities addressed and directed at us. The film industry in their own ignorance, has assaulted our safety and insulted us by producing a film that is totally contradictory to the Punk scene and makes all who see this piece of photographic exploitation shit BELIEVE that we are just a pathetic bunch of seductive tyrants who oppress & terrorize all who oppose them. And how could FEAR and TEENAGE HEAD ever release their music for the film company since their own ends in a cut-throat attempt to make us appear to society what we are NOT!!!? What is this Has anybody ever been contemplating writing to FEAR (the band). This isn't all we oppose of this crap: IT'S FUCKED! And I don't think we should take it. I won't! I'm starting a letter to the film company and we'll have their ends in a cut-throat attempt to make us appear to society what we are NOT!!!, considering the source...

Punks Unite & Fight for Right!

Melissa Camille  
Paul Cadena  
(VIOLENT RIOT)

Ed.--The movie is not only dehumanizing of Punks, it also insults all women under 20. The opening scenes focus on rear views of teenage girls in short mini-skirts. The punk girls are either bisexual or nymphomaniacs or the well known bodice rippers. And they are dumb, besides. The only "intelligent" girl is an archetypal virgin in a giddy-two-shoes.

Besides sexism, racism was nicely represented by a rivalry between the suppliers and the black suppliers. Early on in the film, the white Nazi punks soundly "whoop" the black punks, and then escape the police while the blacks are left helpless in an underpass to be easily taken away by the police. This ends the threat from the "inferior" black gang and we see no more of them during the movie. Needless to say, there are no minority punks in this film.

The most obvious aspect of the movie is the fact that the teacher/murder literally gets away with murder because "nobody saw it happen" and therefore the police look the other way. This is a disturbing conflict since this is the type of corruption the blackboard had originally been fighting against. But he changes his mind when the punks rape and kidnap his wife. Then the movie becomes a snuff-flick like "Halloween", as the hero searches for his wife and systematically assassinates the members of the punk gang. We obviously feel a sense of justice when the gang is eliminated. And therefore don't see what is basically wrong with the fact that the teacher has resorted to the same tactics as the punks as "bad guys". One would argue that the teacher's "revenge" isn't satisfying, but that's what is this movie really telling the audience? The conclusion drawn is that mercenary tactics and gruesome murder are okay if they are used to benefit the "right" cause. If this is so, who points the finger and condemns the victim?

Also, by dressing the villains in punk garb, the film provides the audience with an easily identifiable group to embody all that society fears: terrorism, murder, rape, etc. These punks up to be real-life victims, since we make an easily spotted scapegoat. Since punks are fundamentally based in rebellion, conservatives see us as antisocial (which we are--anti IDLE society!) and like they see a link to crime--from just like the Jews & Blacks & Chicanos, we too can be blamed for life's hardships (a cornerstone of Fascism).

It was ironic and sad to read how the theater security in Modesto would not help our Punk fellows because "they didn't see it happen." The theater guards have free passes and have been learning from our right-wing movie makers how to use the flicks as a readily common aspect of human nature.

Fleisch

WE ARE INTERESTED IN THE PUBLIC'S RESPONSE TO THIS MOVIE. IF YOU SEE IT, WE WOULD LIKE TO KNOW WHAT YOUR REACTION TO THE MOVIE WAS AND HOW YOUR VOTER/RECORD OF PUNKS WAS AFFECTED BY SEEING THIS MOVIE.

PLEASE SEND YOUR LETTERS TO:  
1111  
2515 NIGHT WAY #114  
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OR

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YOUR LETTERS WILL BE GREATLY APPRECIATED.

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